

CINEMA

Papers



Exclusive Interview
FRANCIS FORD COPPOLA

**PICNIC AT HANGING ROCK / LATEST REVIEWS
TIM BURSTALL ON CRITICS / DUSAN MAKAVEJEV
FEMINIST CRITIQUE / RECENT FESTIVALS**

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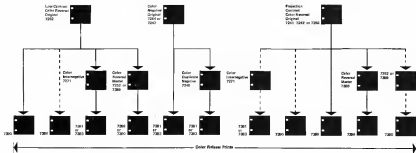
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NOTES

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2. The choice of printing procedure depends on a number of factors, including the types of printing and processing facilities available and certain economic considerations. As a result, certain compromises may have to be accepted.
3. The dotted lines indicate alternate, less common methods.



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SHINING TOO FAR AWAY?

*Barbara O'Leary, Alan Gifford, Peter Lee, Peter
Crompton, John Gower*



People at a Hanging Rock.

*Produced by Melissa A. Hill and a
production with Philip Lander.
Presented by the South Australian Film Corporation
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The Quarters

ACTION ON THE TRADE PRACTICES FRONT

PIV Doyle, senior manager of Motion Picture Industries Action Unit, has been elected to fill the vacant position of President of the Motion Picture Industries Action Unit. Doyle is a former executive of the Motion Picture Industries Action Unit and has been active in the industry for many years.

Doyle's election has been a significant event in the industry. He has been active in the industry for many years and has been a vocal advocate for the industry. He has been a member of the Motion Picture Industries Action Unit and has been active in the industry for many years.

As a result of his election, Doyle will be responsible for the industry's trade practices. He will be responsible for the industry's trade practices and will be responsible for the industry's trade practices.

The Motion Picture Industries Action Unit has been active in the industry for many years. It has been a vocal advocate for the industry and has been a member of the Motion Picture Industries Action Unit.

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helping an exhibitor get off the ground might seem commendable on the surface, but it may have been simply a ploy.

FILM AS BUSINESS

Most motion picture and entertainment executives are taking very little in the way of salary for the moment, as the industry continues to struggle with the loss of TV and video.

Although the executives will depend on one of two salaries for the next six months, the industry will be in a state of flux.

The next six months will be a state of flux. The industry will be in a state of flux and will be in a state of flux.

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Some executives are taking very little in the way of salary for the moment, as the industry continues to struggle with the loss of TV and video.

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FIGURES GLORIOUS FIGURES

In an advertising supplement in the *Australian* newspaper of August 22 concerning the opening of the Film and Television School, the following figures are given:

Adm. People: 11,303,238
Adm. Office: 1,303,238
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Adm. Office: 1,303,238
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These figures are given in the *Australian* newspaper of August 22.

AUSTRALIAN FILMS ON RELEASE OVERSEAS

Australian films are at last getting released on foreign markets. The *Australian* newspaper of August 22 contains a list of the films released overseas.

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TAX SHELTERS GO UNDER

The U.S. House of Representatives has passed a bill to limit the use of tax shelters. The bill is expected to be passed by the Senate in the near future.

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FRANCIS



FORD COPPOLA



Francis Ford Coppola's "The Godfather" and "The Godfather Part II" have between them grossed more than \$100 million in film hire. No other director-producer in the history of cinema has ever made two such successful films. Only Alexander and Ilya Selkink with "The Three Musketeers" and "The Four Musketeers" have come close. And whereas the Selkinks consider themselves producers solely, the production mantle rests uncrisally on Coppola, who thinks of himself as a writer first, a director second and a producer third.

Coppola's background is of particular interest to Australian filmmakers inasmuch as his introduction to the industry encompassed both the theoretical rigors of the UCLA Film School, and those of practical on-the-job training. Starting with Roger Corman's small independent outfit he worked as an editor, producer and director, before joining Seven Arts Inc where he worked as a writer.

Since those early days Coppola has gone on to direct eight features including "You're a Big Boy Now", "Finian's Rainbow" and "The Rain People", as well as scripting such films as "The Great Gatsby" and "Reflections in a Golden Eye."

Coppola was in Sydney recently to face Equity and Technical Unions turmoil over the proposed filming in Queensland of his new super epic "Apocalypse Now." There he spoke to Cinema Papers contributing editor Antony I. Ginane. The following interview also incorporates material David Stratton compiled from two interviews he conducted with Coppola in 1969 and 1973.

Then were so young filmmakers in those days, and there was no chance of getting into the Hollywood film industry. So me usually heard comments like, "Well, maybe I can get a job as an industrial filmmaker." That seemed to be the only hope. To finally get the job with Corman, at 22, was just unbelievable. To be on the set with Ray Miland, doing *The Producers*, *Entree*, or with Vincent Price, doing *The Pit and the Pendulum*, was great and, of course, I had responsibilities. Roger was such a classmate that he really wanted to get something out of anyone he was paying.

He used to buy up Russian-made fairy tales from Moulin and release them without telling anyone they were Russian (though he had in his contract that it had to say, "A Moulin Production"), but that line was printed below the 185 marks so no one would ever see it. I said I could speak Russian and would do the translations. So I would just look at the scene and make up whatever I thought they were saying. One of the films was called, I think, *Sadko* which we retitled *The Witch That Freezes the World*, or *The Day the Earth Froze*, or something. I did everything. In one of them, which I think we called *Battle Beyond the Sea*, there is a scene on a plane where an astronaut sees the image of a golden astronaut holding a golden torch of hope and humanity. Roger had me make that out and write in one monologue fighting, with one devaluing the other. Difference in translation between Russian and American science fiction.

You then went on to become a fairly public astronomer . . .

Well, while I was doing this kind of all-around-everything for Roger I won the Goldeneye Award for writing. As a result of that I had two offers—one to work for Seven Arts as a screenwriter and the other from Universal. I thought if I went to Universal at that time I would be doing sort of television stuff. So I went to Seven Arts and worked for them for two or three years, and wrote about six scripts a year. It was like a great college course for me. I was assigned to things and I would do them fast.

They gave me the chance to do *Reflections in a Golden Eye* because they didn't know what to do with it. I wrote it in five weeks, and then they said, "You're going to New York to work on *This Property is Condemned*." So they used me as a writer in problem areas, and the most memorable of these, my first worst nightmare, was *Le Paris Brûlé*, which was an unbelievable adventure.

I was about 20 years old and they told me, "Francis, you've been so good, you've written 11 scripts to the past year and a half, that we are going to send you to Paris with your family and we will give you a five vacation. The only thing is that the writer who is doing *Le Paris Brûlé* is a very anti-semitic. When (imposed) fell out of his hand we want you to pick it up." So I went to Paris. This was, and most didn't know the anti-semitism and thought it was his manner. He would criticize and

my my seems were no good, and just as I was about to quit and get out of there, he did! Suddenly I inherited this enormous project and they brought in Gino Vidal too. It was unbelievable! The organizers! The producer had made a deal with the French government under De Gaulle that if they colored history right, they could have the whole city of Paris — you'll never in the film that the word communist is never even mentioned.

Anyway they finally fired me for the French time and the producer really loved me out. So I was out of Seven Arts and broke again, and the whole thing was a mess. Fox was doing *Patton*, and they heard I was a big war film writer (which was a thing that happens — after I did *Reflections* they heard I was a Southern writer, so I got *This Property is Condemned*). I didn't know who General Patton was I just read all the books I could get and worked from that. I had nothing to do with anything, the character the way George C. Scott played him. The script I wrote was very much like parts of the film. You know the beginning, which was sort of mess stylized with this character way out in the foreground. That was the opening of the original script, but none of my script was that way. I then went off to work on *You're a Big Boy Now*, and Solofsky directed *Patton*, so I knew nothing of what was happening with the film.

Was it about this time that Seven Arts merged with Warner Brothers?

No, it was after that. The seeds of dissent within Seven Arts had already begun. Elton Wignall and Ray Stutz were not getting along and Phil Feldman, who was a businessman in the company, wanted to make his debut as a producer.

We had several executives here now this young guy who was not to direct a film and here was this businessman who was not to become a producer. So we teamed up and after a lot of time and trouble, we got Seven Arts to finance *You're a Big Boy Now*. It was just after *Big Boy* we shot that they merged. It was produced by Seven Arts, and then turned over to Warner.

"You're a Big Boy Now" seems a very loose film. Did it turn out the way you wanted it to?



The loose story of a woman's delirious search *The Rat Patrol*

I had complete control over it. Of course, remember it was made around the time of *A Hard Day's Night*. Everyone was influenced by that, and Dick Lester's whole film has a cool cool yet I felt that if I could see film to be did, but with a story that had a plot, it would be terrific.

Big Boy was a modest success in the U.S. and it effectively launched me as the first "young" film director. I was aware that after that kind of American "young man success" it would be easy to blow it and make some big production that was totally done the table. I was concerned that the thing I do was to meet the others that were coming to me and instead to make another more personal film. So I started to write *The*

Conversation back there in 1966, and it was while I was writing I got a phone call from a guy who asked me if I knew anyone who could direct *Philip's Rainbow*.

This was something of a coincidence, as I used to direct musical comedies in college, and had a love of musicals in general. But I told him I was going to make a little film and I didn't want to get involved with a studio. Besides, I didn't really know anything. Half an hour later he called me back and asked me to direct it. The temptation to be a 35-year-old guy directing a big Warner Brothers film, coupled with the fact that it was a musical and that I had come from that institution, so had all my family, might me read the book of *Philip's Rainbow*. I thought it was terrible, but I liked the music and so you know, I did it.

It was the experience I had at Warner Brothers, the old-fashioned

asked, "What is this crazy film you're making?" I told them, and they said, "We'll finance it, and they did."

It was while working on *The Rat Patrol* in a little town in Nebraska that I realized that you don't have to be in Hollywood to make films.

I found you could be based somewhere else, have much more privacy and maybe get in a much more honest kind of financing. I had George Lewis, who was just 21, as my assistant, and we went to San Francisco, and that's where American Zentrop begins.

In both *You're a Big Boy Now* and *"The Rat Patrol"* there are scenes where the female dominates the male. . . .

The scene in *The Rat Patrol* was specifically taken from a Serenading play I had seen — *Glance of Death* — in which the women dominate. And I never forget it. No doubt it has something to do with me — but in any case, yes, I hope I think I would like to write and make films that have to do with women especially.



Shirley Knight as the woman and James Caan as the man in *The Rat Patrol*



Shirley Knight and Robert Duvall as the two who pick up on the way

Was it envisaged that these films you were making were from the studios for Zentrop would be for the commercial centers?

No. I am 36 now, and I was raised in that period in the U.S. when all those films were coming from Europe. My idea of what a personal film was, was based on them. It was Bergman, it was the *Wildlife* film, it was *Antony and Cleopatra*. But we thought that we could go to San Francisco and produce a new cinema of contemporary stories, with more ambivalence themes, shot with tiny and mobile crews, and making one of the new film technology.

I had a little money because I had been working for years. So I sold my house, and with about 30 people,



Philip: Kessler in the off-the-beat library assistant Dick You're a Big Boy Now

moved up to San Francisco and proceeded to build a studio of sorts. I had gone to Germany and ordered some making tables and raising equipment without having the money to pay for them, though I kind of tricked Warner into backing the venture.

By this time I had put together quite a group in San Francisco that was myself, George Lucas, John Milias, Matt Robbins, Hal Barwood, who wrote *Sugarland Express*, Willard and Gloria Hill, who wrote *American Graffiti*, John Korty and Al Pacino.

In fact *Zentrop* only ever produced "The Rain People" and "THX 1138".

Right, because the first films were all turned down by Warner. They pulled back their loans to me, which essentially put the company out of business and put me close to bankruptcy. We failed more because Warner abandoned us, than because we made films that were failures.

I read a very hostile article about *Zentrop* in the "Bay Guardian".

That was written by a writer who, like a lot of people, felt I had really misused him. That *Zentrop* had misused him. I think that article was a very slanted one. I knew I was touching a promoter at times, but I don't think of myself as much of a Sweeney Glick as he painted me. I never had a lot of the things the article said I did. I did manage people with *Zentrop*, and the way I man-



The gathering of the *Cantina* crew. Richard (Al Pacino), Don Van (Gloria Hendek), George Lucas, Camp, and Pacino (John Cazale).

of them was I didn't level with them, and the real reason I didn't level with them was I didn't know I'd played up people on their most vulnerable thing — their hopes. They really thought *Zentrop* was going to be the answer, and I led them to believe that because I believed it. When it didn't work they really felt robbed.

When I read the article I was so angry at first I thought I would do something equally cruel, which was to send to the Bay Guardian the script he had written and let them publish it. But I didn't.

Your association with George Lucas has worked very well, though. How did you meet?

When I was doing *Flashes* about a week into it, everywhere I went there was this skinny little kid with a bear looking at me. I started getting nervous because I was very insecure. After a while I went up to him and asked him, "What are you looking at?" And he said "Not much!" But one rule, that was George Lucas. He had was a willingness to observe me at Warner Brothers, and he was observing me so intently that I tried to involve him by saying that every day he should come up with a brilliant idea, and every day he came up with one. I was very impressed with him. He was only a young job — about 21 — out of high school, and I wanted to promote him to become a director. So I got THX 1138 off the ground, which he wrote and directed and I produced. Now he has a big success with *American Graffiti* in which I am executive producer, and I think it's a very nice film.



The gathering of the *Deer* from *The Godfather*.



Lucas (Richard Camp) plays warily while watching the *Godfather* (Melvin Brandt) embrace a companion.

How did you move on to "The Godfather", given this situation?

It was sort of a desperate situation. I had been offered *The Godfather* and I turned it down at the grounds that I was only going to make three personal films. I wanted to make *The Conversation*. Then six weeks later they offered it to me again. At that point I was grateful to have a job, because I was basically in debt and I didn't know what to do. So I took the job. I was almost fired every other week.

Once the film did come out, however, and once it became apparent that it was genuinely going to be one of the top grossers of all time, if not 'the' top grosser, you were in effect made as a bankable writer-producer-director. What sort of change of attitude did that bring about in you?

It was a funny thing that happened to me, and I sometimes wondered if it wasn't all a damn trick. When *The Godfather* first looked like it was going to be successful and make me some money, I thought that if I could just make \$1 million and invest it in stocks and stuff, then I could perhaps get \$30,000 a year for the rest of my life. I could then write my own material, or just do anything. If something was a failure I could say, "Well so what, I lost that \$1 million in the bank."

The great joke was that it made much more than \$1 million for me, and *Godfather* made another \$1 million by having all that money made me like I was before. I did *Zentrop*, and I got back into doing all this crap stuff on five times a bigger scale.

Why did you decide not to direct "The Great Gatsby"?

To be frank with you, before *The Godfather* opened I didn't know if it was going to be a success. I had been through a very difficult financial period and I didn't want to be in that position again.



Richard's businesslike tone emerges in another script: *The Godfather* remake.



Richard (Al Pacino) apparently owns the house in San Francisco (George Lucas) before finally killing him in the climax.

I knew the Gatsby book and I had written a script of Budd Schulberg's *The Drownings*, for which I had done some research on the period. So I thought it would be a good way to make a bank of money and do something interesting — to write the screenplay that is, not direct it. I did not want to direct it. So I wrote it. Jack Clayton directed it and I don't have quite what happened.

Did you have to put some of your own money into 'The Godfather Part II'?

No, I didn't invest in *Godfather II*. What I am doing now with this film, *Apocalypse Now*, and with another film called *The Black Stallion* that Carol Heister is going to direct, is that I am financing the whole movie party. These films, purely magazine and radio sitcom, are steadily where all that money is going.

What has happened to The Directors' Company?

It was another company set up with me, Frankson and Bogdanovich. It is now defunct. There was disagreement between us and Paramount; the needed thing that we wanted to be a truly independent company. The three of us got along well and went to this day as never had an argument, although Bogdanovich and Frankson were always leading to some extent. But I think the reason we ultimately parted was because Paramount never really wanted there to be a company with the autonomy that we wanted.

It was after their experience I realized the only way to have the control I wanted was to put up my money.

That's why this new company, Coppola Cinema 7, was formed.

Could you tell us exactly what Cinema 7 is?



Tom Hanks' career would progress in *Michael*, but to the *Godfather's* owner and director, during the *Seven* experience, is reminiscent the original case in *The Godfather Part II*.

My own company, The Coppola Company, boasts 100 per cent of Cinema 5, which is a public company (and an exhibition-distribution unit) and got two seats on the Board. In the course of getting involved with them a became clear that if we were going to finance our own films, perhaps we could also distribute them through this new company.

Ultimately my objective is going involved with Cinema 5 was to have some sort of hold on distribution and exhibition, because as you know it owns theaters the best theaters in



Successful actors Henry Cavill and Christopher Reeve, a young couple, a conversation in a crowded New York street scene. The 4 conversation was quite a bit like the *Seven* and *Michael* Williams and Michael Haggins in the *Seven*.



New York, for opening the kind of film. But temporarily I felt that as there were some legal problems with Cinema 5 (namely a lawsuit between William F. Buckley who owned 25 per cent of the stock, and the company), I should not, at this time, wait Cinema 5 with all the things that we were doing. We were financing these projects 100 per cent, yet we only had 10 per cent of Cinema 5. So we created a new production company, kind of, over time. Cinema 5, hypothetically with Coppola Cinema 7, thinking that should we at some time in the future resolve some of the obstacles. Coppola Cinema 7 would take over Cinema 5, or vice versa, and it would be the basis of an interesting new arrangement.

Who else is on the Board apart from yourself and Bogoff?

My associate Fred Roos and a lot of lawyers who are not film people.

You obviously must have acquired quite a number of business expertise, at least as far as film production is concerned, by now. Do you see this sort of producer's work as being fairly on the way out the next few years, now that you have got this machine in motion? Is it going to affect your "creative" writing and directing?

I hope not. One of the things I am most actively involved in now, is running the various areas of my company over to other people. Coppola Cinema 7 I have turned over to Fred Roos, who I think is a very gifted person. We have about eight films now in production, all under his supervision. I have a lot of respect for him and he, by the same token, calls me in to ask my opinion of a script, or how to solve a particular problem, but ultimately it falls to him.

I am trying to do the sort of thing with various other things that I am involved in, so that I can become a chairman of the board—a kind of sounding opinion. This should leave me free to concentrate on my work.

Specifically "Apocalypse Now".

The script of the script came from George Lucas introducing me to a school friend of his, John Milius, high in these early days of *Star Wars*. Milius was running an ad on about some money that he had been hearing about in doing an inquiry into the Vietnam war. It sounded so fascinating that I suggested that he should write it as a screenplay. He did, and the idea always was that George was going to direct it after THX. It was the best script we had under that program.

Was it envisaged then that it would cost what it's going to cost?

No. It was going to be done in Hawaii and we were going to integrate it with a lot of stock footage. I was to think, as much as we could, it was to be about \$1.5 million, but that was with an unknown cost.

Continued on Page 76

GUTS

You've either got them, or you don't.

Sam Peckinpah had the guts to bring a new kind of violent reality to the screen in "The Wild Bunch" and "Straw Dogs." He's been praised and panned, awarded and attacked. And he's kept on making his kind of movies, his way.

His newest, set in modern-day Mexico, is a story of violence and greed and revenge... and love and courage and loyalty. It tells of a desperate man risking everything on a last, desperate chance... and a much-used woman accepting lust only to discover love.

It's bound to provoke controversy... cheered by some as a new classic in the mold of "Treasure of Sierra Madre"... cursed

FEMINIST CRITIQUE

In short, it's got guts.

Stephen Morris

books hit Moby Hunkoff's *From Reviewer To Actor*, and Joan MarCUS's *Women and Their Way of Life in New France* have topped the list. "I'm not sure if it's coincidence that the titles of ways to approach the subject," Yet the phrase "Toronto film criticism" still seems to provoke a sense of embarrassment, even among women involved in that activity.

The embarrassment is partly defensible, reflecting an awareness of the many ways women ignored the whole enterprise as inherently male. Activists often sneer at the hypocrisy of moving around with film cameras as if such a "male" activity is writing about their "Professional" film critics — male and female — will yawn at the prospect of further producible awards on account of it, unless a particular film is so good it's worth a special mention. In *My Sister Sam*, the director, Phyllis Kailash, is quoted as saying, "I don't think I'll ever be a film critic." *Going Places* happens to be a useful in most other respects that there is nothing new to say about it.

There is also pressure from those who feel in general that critical writing and thought about film is expendable, not to say despicable — particularly if it presumes to go beyond the polite limits fixed by the quick review to guide consumers.

This last situation is raised most frequently when women try to talk about the methodology of writing criticism with a feminist perspective. It is an attitude which attempts to combat 'pretentiousness' in film writing.

But it seems infinitely more pretentious to dash off a plot summary and spice it with witwams at the expense of the film, or borrow some prose, then to find ways of understanding more about what films are doing, and the ways of communicating ideas to other people.

A. SAM PECPOMPH FILM

"BRING ME
THE HEAD!"

[illegible]

Many of the problems of coastal rice politically based, and the most awkward and important of these is colonization.

If all commercial films are defined as inevitably sexist (which is reasonable), and if that definition is regarded as always sufficient and significant, then it becomes difficult to make any discriminations or discussions in that area.

Most films tell the same tale — men oppress women. There is no important difference between any macho film like *Pat Garrett and Billy the Kid*, and as sensitive as well as political horror like

The *Hanging Party*, an indeed between other of those and many papers. There is little to say about films with broad political themes like *The Conversation* or *The Parallax View*, except that readers get more of the nation and that more have made up their minds. From the point of perspective, it is difficult to avoid the cinema as a stockpile of illustrations for foreign correspondents. This kind of criticism is rarely printed outside mass-market papers, but one frequently be met in university, and the main error is not that it is unduly harsh 'simplistic', but that it just does not communicate very well. It just becomes a previous, ritual exhortation among the converted.

The series of local, moderate and public crises which both Millan and Russell write, tends to produce reductions of a slightly different kind. It is the "range of women in life," approach which issues heavily, as did the early women's movement, as studies of sex-role stereotypes — finding affirmations of sexual roles such as mother, who, sex object, fully clothed, dumb blond, housekeeper and so forth. It enlarges the plot whenever appropriate, especially when the subject is sex, though at times, or doesn't it? (The Women's Movement) *Klaus, Mary of the Mid-Homework and Sunday* (Sunday, as well as of literature because of the respective roles of Rose, Tina and Alex).



The methodology of *guts*, Scott Peckham's *Bring Me the Head of Nitrolic Carbox*.



Miles connected the same story — over oppressed women. The *Sound of Music*.



Miles, Miles to the girl in search of an escape. Directed film is Going Places.



Why not to love this country (the prison experience of women and the experience are broadly linked). Last frame is *Reis in Jail*.

ments on camerawork, lighting, film make-up (as distinct from the fact that *Chloe* often does not wear any) that put supposed subjectivity in a wider, classier context than the film itself set up. Miles's judgment that the actress Zouzma herself is "misdirected".

Studies of stereotyping, plots and the characterization of women in film have played a pioneering role in opening up the whole issue, and can certainly give us some interesting insights. Especially in *Blacklist*'s book, when they are combined with a sense of film history which allows the consideration of change. *Blacklist* writes, for example, some fascinating material on the sign-female the much-maligned Dora Day had in the context of the films.

However, such approaches also present serious problems. The books of Mellan and Haxell have been reviewed as "dull discourses"; but a couple of general points are worth making.

For one thing, there is nothing more unenlightened than the concept of a stereotype. It is easy to forget that as well as being a set of expectations imposed on women in society, a stereotype is also a way of seeing things — an ideological invention, one of which is highly useful to films, but which operates by seeing only what suits you. As a tool of analysis, looking for stereotypes can reveal similarities between films, but it can also mask differences. If you choose to see *Kluge*, *Sunday*, *Bloody Sunday*, *Diary of a Mad Housewife*, *The Touch*, *Belle de Jour*, *Canal Knowledge*, *Dead for Cash*, *and Play It as It Lays*, as all being variations on the "frustrated-woman" stereotype, then you create a false unified contemporary cinema. You might then seem justified in denouncing them as misogynistic in their portrayal of women. But the argument itself won't give you any sense of distancing between those films which actively suggest women are born to be victims, and those which have something to say about the horrors of victimization.

An extension of that weakness in the stereotype approach is the way it can be rendered almost impotent by films about women, which are complex essays on both the social and cinematic realizations of the classic stereotypes, like *Dutchess*'s film *The Mother and the Whore*. And by films which examine not only the stereotyping of women in society, but also the logic of the genre which designed to cure that — like *Kluge*'s *The Occasional Work of a Female Slave*.

If irony, ambiguity and complexity are often treated not by too much stress on ambiguity, the same goes for placing too much emphasis on the surface of the story. Apart from the interesting question of the politics of happy and sad endings, and how women in films are brought to act or the other, plots are hard to grapple with effectively, because of the habits bred by the traditional film review. Most reviews make up a short narrative which bears some resemblance to what "happened" in the film. They then proceed to show how silly or splendid the story is, which for all intents and purposes is one made up by the reviewer. Happening or not, that makes a list of differences. Writing ourselves and substitutes for the film.

Several reviewers have written "stories" called *After Doesn't Love Me*. *After*, in which a white woman, who was a lot and took a revealing trip, made up in the story of an impossible taking godchild of a man who happens to own a farm and all that there is of power and inequality. A feminist reviewer who, like the film could equally well write a story with the same title which left on the sentimentality, but put in an account of a woman who experiences and discusses the economic and social obstacles to female independence. Today, who knows to form a revealing friendship with another woman (one that she has been conditioned to, despite society), and who succeeds in pursuing a man to actively accept her on her own terms (at least in private).

This is probably known as a difference of opinion. However, familiar linguistic tricks of the trade can become dangerous when you wish, as most feminists do, to get a serious political point across. Reduce films too far and too far in the telling of the tale, and you've lost it, or, if only because feminist criticism is subjected to far more severe scrutiny than most established kinds. It is not a lot of unpleasant problems if people can pass it off as rhetoric. This while it may be tempting to describe *Kluge* as "the story of a woman-crushing prostitute who eventually ends up in the arms of a man", and the more tempting to describe "buddy films" (*Deliverance*, *Butch Cassidy and the Sundance Kid*, *East, West and Go*, *and* *Go*). *The Last Detail* etc. (all of them) as just a bunch of men running around proving their heterosexual virility by the strength of their relations with other men, it does not pay off in the long run. The pleasure of the film will be lost, you every time if you argue with simple problems.

Contrary to the apparent belief of many well-

intentioned progressists for feminism, the misogynistic and critical faculties of most people are not stimulated by cliché (unless they already believe them, which rather undermines the point of the exercise).

If reductionism is a broad problem in feminist approaches to film, it is not the only one. But most of the others are politically based in the narrower sense. There is the possibly inevitable tendency towards prescriptive demands — which is something quite different from the open criticism of the women created by cinema and from the necessary insistence that better films about women ought to be made.

True prescription is most disturbing when applied to the work of women filmmakers. It can be seen on the occasion when Shirley Clarke is criticized for having made *The Cool World*, mainly about black people, or when directors like Agnes Varda and Susan Sontag are rebuffed for not revealing the "negative kind" of blackness. This is a part of an attitude at a time when the main point is to avoid in interest in the "exploited cinema by women" and it does not explain why films which are ideologically intransigent can be as dull as ditchwater.

There is also the question of the limits for the loss of the great cinematic horizon, concentrated in understandable nostalgia for the films of the thirties and the forties. Mally Haxell argues that cinematic conventions are more congenial to the "spiritual woman", when concerning on the positive results of the adoption of those conventions in films about black women — *Spencer*. *The Autobiography of Miss Jane Pittman* and *Chloe*.

While few women would prefer the situation of *Belle Anderson* in *The Touch*, to that of *Lauree Shuler* in *To Have and Have Not*, such nostalgia tends (quite evenly) in the work of both Haxell and Miles to a glorification of exceptional women, strong individuals, love, and the perfect partnership of the heterosexual couple. This effectively returns us to a pre-feminist set of values and women most feminist analysis of the above matters put of history altogether.

Equally difficult is the question of discussing (with a feminist perspective based on the experience of women in white middle-class and Anglo-Saxon society), films which do not come out of that culture at all. *Susan* may be universal — but the films it takes, the meaning of its representation in film, the priorities of political

joined both sexually and as a mother figure. The accidental death of her mother and the murder of her beloved lover Winston Marie leave her with a painful past. She then takes her revenge on the village stepmother by using the only weapons at her disposal — her body and her sexuality. As a prostitute she is able to seduce the villagers and exact their forgiveness and finally to restore their dignity.

After a picnic in a small female model-boat garden area, Prasadhar has been meticulously prepared for a second round and is linked in the chair with quilt, cushions and a cigarette. But there is something that allows for thought: "I am not here to realize my homosexual and power," she declares. "I am here to realize my individual and my village to realize a new life."

[illegible]

Germany mostly female style presents all with more strongly resistant sequent for instead the less strong power which Germany has found a value given from the House of Lords in the 1830s in the House of Lords is a perfectly proper part of the House of Lords of the House of Lords is the most like a woman — a man's feeling every 1840s in the House of Lords.

It was fortunate that both Hungarian films of the Festival were screened together as their protagonists are another splendidly literate actresses. The Girl (1988) and Just Fish a The Lady from Constantinople (1986) shared a intimacy that, beautiful black and white photography and a concern for women coming to terms with independent and solitary existence.

The women of both lines experience a struggle with acute personal isolation which is not resolved, but to which they do not succumb. They meet their condition with composure and stoic self-sufficiency which demands our respect.

17. **The Lady from Goodkindnaple** the woman is an old widow (widow) (Miss) living alone in a spacious apartment in a classy city apartment building. Her flat is crowded with stuff of her past married life. But she keeps a first class (first class) apartment and when her attempts to cultivate new relationships with her neighbors are twice rejected, she is forced back into a reality of the past.

The *Millennium* is to leave her apartment for a while, one which would contain only a few of her most treasured possessions. That she would be liberated from her oppressive past. The separation of her life by her possession of her past, however, would be a liberating and improving thing. As for the future, it is to be a time of opportunity to live and breathe with such clarity, but her viewpoint strongly changes her regards the future as an uncertain, unpredictable to be meeting the reality of her home.

The film is both the visual and thematic climax of the film as it poses the extreme alternative to the woman's personal freedom. Thus she must return to the first step: albeit in the unclouded atmosphere of a new rural life.

It's like the society regards us at best as weird and at worst as abnormal. This gives the character considerable status as a culture hero. Moreover, the film is a sensitive and moving exploration of the alternatives possible in acute personal adversity. I watched it with both sympathy and trepidation.

IN MEXICO The Bell the woman is an engineer who is raised by her mother and brought up in an orphanage. Oppressed by the cold and formal environment there, she leaves, but her mother is so attached to her that she is finally convinced that will protect her with the emotional security and affection she yearns for. The rule in her mother's village, however, results in an alienating situation, and like us, I've been in a similar place myself.

The influence of gender also pervades most village customs. The women, looking after the traditional tasks, groom themselves, go to the fields with their husbands to plant a long row of reeds, participate in observances while the men leave, cope the girls too, dance with them under their hazy robes. The impression of this male gaze, in particular her mother, is this: a woman means the girl will live the life she is free to choose her own life, and it is drawn from the desired social codes of morality and behavior.

Her mother, of the other hand, is a slave, trapped by conservatism and clannish patriarchal village conventions. She is emotionally crushed by guilt and tears at the discovery of a posthumous letter of which the girl is unaware. In addition she is distressed about her wilting sexual attraction for her husband. Thus she is totally incapable

The girl shared with the village with her independence fortified by a new self-sufficiency. Reaching the lovely disclosure, she gradually is led to a natural and considered result through spontaneous and temporary actions, thus maintaining her freedom of choice and emotional independence.

As with The Lady from Chastelineau: The Girl leaves the audience with a reassuring vision of balanced, self-sufficient womanhood.

Leontine Segan's *Needham in Uniform* (1931) is an anti-authoritarian and fascist statement. The proponent Marquis necessitates human individuality and simplicity, while the Actual principle is a Liberalism of institutionalism, an institutionalism and education.

The occasion for the conflict between these two forces arises when Malaysia develops a leading indication for its selected *Pau Van Denburg* industrialist to stand out in 1970. Only Malaysia publicly denounces his love upon which the principal evidence she is to be reported. Obscured Malaysia's economic growth, but is required to be observable. The incident is a message set to regime of *Pau Van Denburg* because the disaster produced by the

There is also **Maudsley's Undernet** in an extraordinary climatic experience. The personal harshness of its actual built form enters the regime of nature repression while the *Reform and Struggle* strategy does enter the field of imperialist racism. Frau Maudsley is a "united" real-life propheticism and science is juxtaposed with the related epistemology between of the girl and the mobility of their time and space. The technique in effect Frau Maudsley gives each girl in the laboratory a personal access to a unique depth, as humanity and science struggle to survive in the global system.

Moedchen. *Uelrichs and Jacqueline Austery's* *Glück* (1991) poses a fascinating question as to how concern for feminism in a girls' boarding school. A cynical narrator observes the ways in which film as a Germanic activity and representation in the one concerning itself with *Glück* and teenage lusty in the French stereotypes.

Although both films present feminism as an ideological imposition to be resisted, the effect is the opposite and as much as the premieres of the film, the girls are actually in a position of being actually and not just in the film.

Moedchen. *Uelrichs and Jacqueline Austery's* *Glück* (1991) poses a fascinating question as to how concern for feminism in a girls' boarding school. A cynical narrator observes the ways in which film as a Germanic activity and representation in the one concerning itself with *Glück* and teenage lusty in the French stereotypes.

At the conclusion of the first International Symposium on "Positive" the outcomes of the event can be summarized. The most significant difference was the emphasis on the importance of the role of the state in the development of the economy, and the role of the state in the development of the economy, and the role of the state in the development of the economy.

[illegible]

The overwhelming reaction was remarkable and the response of the audience was exciting. During the Festival a feeling of solidarity and discovery arose among the players and it became apparent how conflicting the effect cinema can have. The Festival provided ample intellectual and emotional fuel to relieve the all remaining prejudices concerning women and film. The pre-publicity had led to alienate men but the uncertainty of a woman's film festival kept many people away. Only 70 per cent of the audience were women and it is difficult to really rely on women because of their preoccupation.

Organizing an Inaugural Festival on such a big and important occasion has required the dimensions of a complete event. The Melbourne Film Festival is Melbourne's first film festival, and its 10 days were screened from elsewhere in 70 volumes and 100 tape and video documentaries and 10 short films. The reception of each video 40 days screening is a photographic exhibition, special screenings for schools, households and children, funded by each member in its own right.

[illegible]

Burtonn Spenser, Christine Johnson, Pat Longmuir,
Bob Johnson

Nelly Kaplan's *A Very Curious Girl* (1992) was selected for the last night of the Melbourne and Sydney festivals of the Melbourne and Sydney film festivals, even though the only print available was without English subtitles. That Australian audiences came to watch and see in English film (translated in a more sophisticated way) was a

A Very Curious Girl is a literary odyssey — a reconstitution of female liberation from oppression, followed by a conscious ascent of revenge. And to give her myth quality, universally Kaplan has used a female, rather

The gold itself is a pot in the rag of a modern witch's tale. Inside, a moral rubal in the village is constantly ex-

"What's it like on the receiving end of Australian film criticism?"

TIM BURSTALL

Pretty much. Just how much was brought home to me very forcibly by the week I spent in London last month promoting *Peter and Paul*. For those of you who haven't seen the film, it's about an electronics who goes back to university at the age of 30. If you had to say what the film was about, it's about the conflict of working-class values with those of the contemporary, university-educated middle-classes. It is about the relationship between education and class, about modern marriage, career, about how love-affairs are conducted these days, and so on.

Now the simple difference between British and Australian critics is that the British know what the film was about, and discussed it in those terms. Some of them liked it, some of them disliked it, but they all seemed open to the experience of what the film was about.

That sounds a pretty simple proposition. But unfortunately in Australia things don't go that way. The public knows what the film is about all right and can talk to you about it, often at great length and with considerable insight. But the critics are another matter. Let me give you some examples of what they say:

"This professor Haggard knew that Australian movie audiences. Here you can tell people who go to *Alvin Purple*. But they only laugh with the gross-out scenes because with that stuff. They have produced a weak *Peter and Paul*. They expect Australian audiences don't care much about a young, a very low — in *Peter and Paul* they really tell you it is not. They expect Australian audiences are also bored to the sight of two boys, as they gathered together a number of a male and female they have behind and when you see a bar that they thought about the scene taking — you know to do that after was the thing involved not long enough and people might ask for their money back. The story? That's a waste of time. And being interested who goes up the house to avoid for its Arts degree. He gets off with a couple of birds and leaves. Out the picture!"

Take half of all the tone of the passage. It is extremely recognizable. The cynical, sarcastic, going back to the relaxed state. (Trust in to Parla-

ment or open the *Nation* Review next Friday). It is the voice of a man who knows 'bullshit' when he sees it and who automatically assumes that the low intellects at the crux of most human activities.

Just consider the propositions that underlie a passage like this:

1. Australian audiences are morose.
2. Certain other movies but average people (Haggard) are in the business of exploiting these audiences.
3. However, I, the critic, am not morose. I, the critic, refuse to be exploited. I see this quality, little competency for what it is.
4. These first three propositions are, of course, classic stereotypes. Let's proceed.
5. *Peter and Paul* before it, is a formula film.
6. *Bare Flesh* is a film means only one thing: A exploitation approach.
7. What story there is in the film concerns "a dumb and boring electronic who flunks".

Now we are getting to the nub of it. What do these propositions tell us? Formula films are bad (presumably, unless they are made by Hitchcock and Ford). *Bare Flesh* is bad (unless we are talking about *Women in Love* or *Last Tango in Paris*). Films should not be about dumb and boring Australian electronics — they should be about a better class of person. That's how it reads to me anyway.

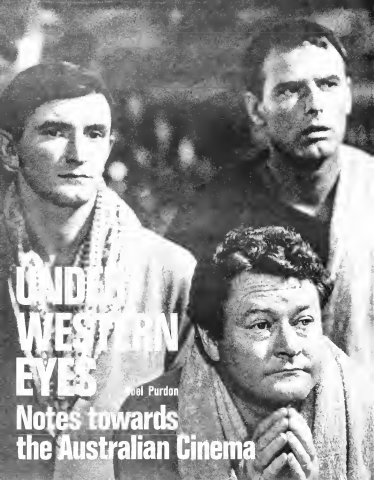
John Haggard, of course, will tell me that I am not talking about critics, merely newspaper reviewers. I don't accept this line — for my money it is just a choice between middle-brow and high-brow journalism.

Here, for instance, is how *Cinema Papers* reviewed *Peter and Paul*. (The critic is Virginia Dwyer, alias "Lucy Stone").

Anders to *Peter and Paul* — with the suggestion of a puppy. It's not so much that it's not in the same mode as *Paul*. Also — simply that it has been a parody of *Paul* and

* Both the critics and editors have been unable to recognize the origin of this particular quote.

1. Australian film critic recently appeared in the Film and Television School.



UNDER WESTERN EYES

Joel Purdon

Notes towards
the Australian Cinema

In contrast with the elliptical leakage of *Sunday*^{*} and the subliminal symbolism of *Picnic*, *Between Wars* operates on a principle almost like collage. Thornhill draws attention to this in the title, both with the quote of Owen Wiles on Scott Fitzgerald and the music, which is an extraordinary medley of jazz, classical, pop and folk.

Thornhill is interested in the social reality, not the interior. And this interest is demonstrated well by the end-of-party, the Sydney University Rover, and the country folk.

The film raises the question of the Australian use of location, once not only in the landscape but also in the highly derived interior sets.

The French branches of *Between Wars* are surrounded by trees whose shape and leaf structure evoke them immediately as ocellus-like. Similarly with the tall disc palaces of the British hospital, their too recognisably Melbourne neo-cathedral. It is possible that Kew or Botanic South might have such a fine collection of sub-tropical flora in one place, but it is surely typical of a British garden, and therefore doesn't establish the location as British. The result is that there is no distinction in the film between France, Britain and Sydney, not only because the main group of very British characters appear to inhabit all of them, but because the attention looks as if they all came out of the same location geographically.

The real European-Australian split comes only with the country laws of Gulgung, which couldn't be anywhere else than in New South Wales, and whose social atmosphere of small town theatrics and sports day is rigidly used in such details as the pig head and picnic. The best feature is in the tension and the careful period use of cars and clothes — e.g. the drinky country surgery and the smart Sydney party.

There is similar attention to interior detail in the other films. Compare, for example, the set dressing of *Picnic* and *Sunday*.

Picnic looks as if it made off with the entire set from an exhibition of Victoria's Jubilee. The English movements and positions are perhaps a little too proud of this, slowly passing over for the sleek beige-brown and disdaining no expensive prints and photos, but, since this aesthetic insistence is part of the film's point, the concentration is justifiable.

As far as concerns the transformation of *Sam's* design is material — and this over the rain and, twice, goes through as surreal as the girl and mocked up signs in the shopping center give the place a living authenticity. The school, of course, is perfect, and its flowered streets and conveniently pretty New with some excellent and telling angles.

Sunday has the same subtle link of creating a period which must at all times be remembered. It goes so well with such variety that the camera seldom needs to draw attention to the details that even before it is a brown and that backstage the Crown A jacket, the Cooper's Sparkling Ale, the huge trousers and checked shirts, the old fairs and the Pan paperback. Part *Sunday* is again well used as the perfect Australian town (it's also in *Rocky Under the Mistletoe* *Winter Springs* *The Swiftness and Kingsmen*).

Throughout *Picnic*, *War* sees the Victorian and South Australian landscapes to a better contrast with the interior. He does this with another set of Australian landscapes, especially by borrowing a number of European folk legends associated with St Valentine and transporting them to an Australian February, whose natural setting is the end of summer rather than the weakening of spring. The result is an intensification of the



Albert, the son of the Australian lady, with Michael (Fitzthum) (the director, upper class) and Florence (Ponsonby) (Flora of Hugging Rock)

crackles of cathedrality and dread associated with starting reality.

The structure of *Picnic* appears to be that of a mystery story, but a mass audience could not see that at the time. A great personage is placed on physical beauty, with the subtext of being divided into 'Yes girl' and 'No girl'.

In the orchard of flowering girls, the young ladies encounter their erotic energies on each other. St Valentine is merely their convenient patron, Cupid disguised as a Victorian church. The true provider over their concealing and cheek-touching rite is Marnie (Helen Mervin), the lady from London. She governs their posturing, their haire and flower ornaments, their despair, their passion. She may carry this weight with Mr Appleby (Daniel Roberts), whom Marnie is always Mr Dorothea Hemm, guardian of bourgeois-looking boys. But the beautiful Marnie has quite a colour among the students. Insofar as Sappho receives direct personification in the film, it is in her fluted cheeks.

In female terms, women are seen as sexually European, innocent, refined, upper class, beautiful and graceful objects of art. Men are usually Australian, exterior, posturing, sexual and lower class.

What happens is that this delicate exterior female sexuality is linked by some sexual and cultural particular people from the Australian bush. It is very sexual, and, of course, the espionage Rock is obviously that force. Shot repeatedly low-angle, as public and religious suggestions of a sort of prick and ball Golgotha are revealed upon. Its ancient love breeds whatever crushing trust is put over it.

There are exceptions. Dominic Guard as Fitzthum is male and not Australian. He is a Frenchman, and therefore delicate, upper class and almost feminine. Note that the Rock attraction has in the same way that it got the girls, though there isn't the same intertextual meaning as his 'yesterdays' and the state of his clothes. His smile, also European, is clearly ditty in another unconvincing front (Marnie may be even more direct). Mr McGraw (Vinson Gray), on the other hand, is specifically mentioned as having a 'massive' intelligence, underlined by her formal ritual of the trip-dress's opinion on the age of the rock. Nonetheless, the bare fact of his femininity is evocative enough for the Rock to exercise its Lawrencean mystique on her. And then the girls, over upwards and without her skill, 100 he 'tried like a silly schoolgirl', as Mr Appleby and despairingly remarks — only to fall victim to the



The school of young flowering girls, the Appleby College (Flora of Hugging Rock)

Rock itself. With regard, Lord Well stone, Marnie Well hung, Rock!

The school servants, Marnie (Dick Warrner), Tom (Lily Llewellyn Jones), and the orphan Albert (John Josselyn), and Sara (Margaret Nelson), complete the polarisation of the characters along class and sex lines. Even the police sergeant's wife (Kay Taylor) is seen only in a night interior, whereas the cinema town is full of cheeky boys and murmuring rebellious ones.

Marnie and Tom are shown enjoying a happy sexuality which causes them to join the committed lines of the upper class adolescents. Sara is stuck in the inferior Europeanism of the college, possibly posing survivors of a dead love into her script. However, the film stubbornly stands up to Mr Appleby. Her unconvincing brother Albert completes the picture. He has become a son of the Australian bush, outdoor, masculine, an active agent, who refuses to serve the Governor at the European garden party.

It has been remarked that the "President" of Dr Thompson in *Between Wars* is a red-boring, radical left designed across his career by his German mother, his psychopathic parent and his mobile mother-in-law. In other words, the film is presenting a constant view of an incompetent person — a person who never even reaches

* Not strictly recognized — e.g. the scene where Felix builds down in South of Britain.



The attitudes towards class and sex are complicated in *Between Wars* by an awareness of classism and misogyny across the art-house party.



The leap or loss out of beds: *Sunday Too Far Away*

the stage of an ideology, but who is best by the historical Australian view of cynicism, darkness and intellectual enthusiasm. In this sense, the title *Between Wars* is apt.

What was Austria between the wars? The answer seems to be the same as that given by those of us in our early thirties who founded Australia after the war — *Syncope Use Reserved*, heavy police, etc. But Sydney then, while maybe never the Vienna Circle, was a place where people had read the Collected Papers and despised them. So what I expect as the structure of a film which purports to show a failed or abortive Freudism is an awareness at least of what a genuine understanding of psychoanalysis might be. If this seems an unnecessary demand, imagine what you would think of a film which depicted a failed or fake revolution (*Pompeii's Ruins*) without showing a critical awareness of what a genuine revolution might be (*Battle at*

Algiers)

The basic tenet of Freudian practice is that in spite of the opposition of other dynamics in human social behavior — e.g. economics or class warfare — sexuality is the primary and consistently operating force. Freud's development of an epistemology, which is also a therapy (epichorism), forms the keystone of his system.

What is all this in *Between Wars*? On a blackboard in one scene, and there it is treadily rubbed out by Dr Tooth (Celia Rodgrave).

So how is Freudism seen in the film?

- As the fashionable diversion of the middle class (Mother was a Freudian before Freud).
 - As a threat to the principles of Anglo-Saxon authoritarianism, and
 - As a non-enlightening and repressed ally with the 'sympathetic' Mergatroid.
- Anyway the terms 'epichorism' in both non-

Freudian, overused and toxic. Unfortunately, it has a very frequent Australian application in describing a woman who shows any sort of active sexual feeling whatsoever. Dirty sex's a big joke, and the part is excellently played. But what, dearer Mike Thwaites, of *John and Mervyn* is the *Chocoravus*? Freud's constant point is that jokes have particularly political meanings.

On this count the film's jokes, which form the most important principle of linkage (every scene ends on an up-beat, a counter (mis)reading) need careful consideration. Certainly the Adelaide Festival audience's reaction to the joke about "those bladders in Canberra" was an unfortunate topping of anti-socialist feeling, not the exposure of Mergatroid's misanthropic misanthropy so her former therapist did so more than release the sort of encephalically to politically powerful women which has so depressingly dogged Australian politics.

Other jokes like the cigarette dropping gag, and a more satisfactory hint at the repudiation of class mores, which like the actors, are fundamentally 'English'.

With kind of analysis the performance is what Mergatroid has received I should like to think. We are given no indication except a sort of Regression "ah bah" from the analyst, a sense of boredom from her when she realizes she isn't going to get a fuck out of a Freudian present from her wife Deborah and misty gaze from her son, who shakes it all as abnormal. Thornhill makes his comment in the careful saturation of lightness and some at these scenes. No, this doctor isn't a Freudian, any more than, say, Bogart and Bacall were Marxist-Leninists when they led a protest about the Hollywood blackboards.

The point is that, in the fairly 'first' West of the thirties and forties, any historical attempt to create a divorce about sex or politics was liable to meet with the same horror accorded to a genuine radical. More a stately couple from Bellevue Hill and Dover Heights will see themselves frozen in the last culture — bourgeois to the hilt, cut off from their landscape by their Europeanized culture, and about to suffer the loss of their son to yet another European war. The light is set out on them, placed in their harbor, take living space for quantity, people who had no identifiable part in historical change, but who merely lived between wars.

The superfluousness of Sunday is a story about showing it's extra structure is about mindless, this wonderful comic feeling of all 'having laid', and the abundant norms of what might happen if you lost them.

- To punish built in
- To work
- To be a good social beast
- To be someone else
- By becoming their performance is a given activity e.g. shopping more sheep, by knocking the shit out of them

Much emphasis is laid on the fact that showing sleep is juxtaposition with all the worst and sports of it. Mervyn Easter Shaw waddles in the short, establish their state by road films and have knock-out lighting. The clothes making comic takes its place as another example of competitive misbehavior, complete with various glances, rhythmic rubbing and a final comic deflection in the medium-shot of walking and water.

The most honest expression of this sort of thing in Australian culture would probably be when looking at each other's socks while on a gay bed. But by treating the scene seriously, the film makes a different point. After all everyone knows that naked male areas are essentially funny, rather than erotic. And women, as exposed in the scene where the cocky cleavage is allowed to watch the sleeping, are seen to have a working life as if they were postcards hanging from the foot.

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Explosion No. 1: Winkler's moments on his father's grave in Germany

PAUL WINKLER

Paul Winkler is an independent experimental filmmaker. He was born in Hamburg, Germany, in 1939, but emigrated to Australia in 1959 to evade military service.

Winkler is a bricklayer by trade and with few exceptions finances his own films. He travels overseas often, and in the first six months of 1975 went to Canada on a Creative Fellowship Grant. He showed his work to the Film Distribution Center of Toronto University and was offered a teaching fellowship as a result. Winkler refused, however, because he felt morally obliged to the Creative Fellowship Grant, and disliked the idea of lecturing as opposed to filmmaking.

Winkler's films have won numerous awards overseas and have been screened in New York, London, Moscow and Oberhausen.

Which film would you describe as your first?

Well my first films were all on lenses, very short films exploring screens in close-up. At that time they were still pretty conventional. One was called *Fountain*. All it showed was a fountain in the middle and action going on around it — kids playing, birds swooping and drinking, and people just leaving. I tried to get in between the

relationship of the textures — the water, the tiles and so on. It was all more or less intuitive. I did not apply a great deal of thought to it at the way I do now.

Another film, *Harkle Avenue*, consisted entirely of still shots of the house I lived in — the wrought-iron, the roof tiles, parts of the backyard. Again it was more of a documentary, and like *Fountain* it had a sort of gaiter sound going over it to create a bit of atmosphere.

The 1974-75 Fifth Experimental Film Festival at Kookke in Belgium selected "Dark" as the sole Australian film in competition. As well the Festival Archive purchased copies of "Scars" and "Dark" and commissioned Winkler to produce a film of his own choosing.

His films have also met with success in Australia. "Dark" was screened at both the 1973 Perth and Brisbane Film Festivals, won the Allan Street Award for 1973 and was equal First Prize in the 1974 Greater Union Award. "Scars" was screened at the 1974 Melbourne Film Festival and won a Silver Award in the 1974 AFI Awards.

The following interview was conducted by Norman Ingram at Winkler's Darlinghurst home.

Then came *Moods* which completely did away with the conventional type of film. Here I was using a flickering pattern of color to bring out an emotional response. It was by then very much intrigued and influenced by Gunter's *Colour Series*, a book in which he describes how people react to color. I worked out a theory of chromatic acuity based on his principles. It's quite a simple thing: like white for purity, red for passion, blue for a mind where you

don't feel too happy, a sort of labyrinth where you're neither here nor there, bright yellow for happiness, and dark yellow for conviction.

Presumably you are familiar with phenomena like the human face and Kilian photography . . .

Oh yes. Basically it's connected with something called "closed-eye vision". In other words sometimes when I am shooting I close my eyes



The shock of loss in *Seven*

Experimental Filmmaker

and I see all these things happening without me actually being in look through the viewfinder. They become established in my brain, and then it's just a matter of pressing the button and capturing them on film. But it's a slow organic growth that comes from inside you, it's never forced.

Was there a moment when you realized that you were ready to go ahead with more ambitious projects?

Yes. It was at the time I was making *Isolated*, which grew out of a black and white short film. It's a film about autistic people, blind people and handicapped people in touch, who sit around the street's selling buttons and asking for small contributions to their cause. There is a constant flow of people walking past them, and they are forever groping at the air. They are awkward, and people find them awkward to look at—in fact they are sometimes quite evasive to look at.

Isolated works by simply showing the facts. It is not exactly a straightforward documentary; there was a lot of reflexive-type editing. It is a film that evokes a lot of emotion in those who see it. It really quite prob-

I want to refine my style to the point where it can contribute something towards the defining of a pure cinematic language, something that others may like to pick up, elaborate on and incorporate in their own films.

them. But there's rarely by people who cannot come to terms with the films I make now. *Isolated* is history for me now.

Was it a turning point?

In a way, yes. *Isolated* was a very brave film which is probably why I made *Red and Green* so quickly afterwards. It is a rather funny film. I scratched some lines onto red and green paper, and then knew ran into absurd things like hair going around a flower or Nigam's longish dance. The lines were taking objects that were totally unrelated to anything. It wasn't meant to make sense.

Is your motivation to make films a compulsion?

I don't know if it's a love-hate thing or self-therapy, but I look at

certain things and I just have to make a film. Other people climb mountains.

Sometimes I look back at my stuff and I know that's exactly how I felt at a certain time. In a way you could call it my version of the primal scream. Obviously I got very angry and with *Seven* and *Dark* these are things that sort of happened to me. The only way I could get it all out was through the intensity of these images.

Is that why you work alone?

There is simply nobody else who could do it. In the early days I had someone shoot me a little, but since I found I could do my own I have dismissed even that sort of help.

How do you see yourself in relation to the Australian film industry?

I have virtually no connection with it. I have not mentioned this before, but I make my films very cheaply—*Requiem* and *Neurosis* cost only \$280 each. *Seven* \$500 and *Dark* \$600. I use very little film stock in relation to the finished product, and I make my own sound and so on.

Perhaps from the lowest or least-desired point of view this work should be given to a soundman or video artist, but my argument is that another professional cannot do my job, since the way I do it is part of my growth. In fact I have had it said to me that I must ask for more money if I am going to make films under the grant system, because if I make films for such little money it looks bad for those who need a lot.

Can you see who your films are aimed at?

That's always a tricky question. I usually counter it by saying that if I am happy with what I see when I film, then so far as I am concerned of this is. If it turns out that my films get liked, I am glad; if they don't it doesn't worry me. If I like them that's enough, anything else is incidental.

How then do you distribute your film?

Through the Filmakers' Co-op. I am lucky if I make \$100 to \$200.

The money isn't part of your motivation?

No, but it's more good trying to get paid, and know that your film is being shown to know that it is getting out on a shelf. The last cheque I had was for \$200, which shows that my films have moved about 15 times and that about 300 people have seen them. I know that something will result with some of them.

Your film exhibits a remarkable sense of timing. . . .

Timing in my opinion is to do with judgment, which is to do with confidence. It is not a thing you can learn. It is something that you just have — a rhythm makes you that tells you "that's enough, leave it there, don't pursue the point any longer".

When I am editing I generally get a feeling of excitement in my skin and when that lapses I say, "Okay, cut". It is also something to do with Kemner Vision, and seeing basically suitable shapes like a reflection in a puddle or landscape take on a momentary life of their own. One also has to be constantly alert. I have sometimes 40 or 50 films going in my head and I have to discipline myself to make a choice, but the worst thing is to force oneself.

You obviously allow your material to dictate itself to you rather than vice versa.

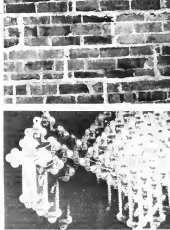
That's exactly it. I just look at the things I want to film until I get some sort of feeling. Agree and agree it's the material that impresses itself on me and tells me how long I have to work with it. It even seems to edit itself. I took a sequence out of something recently and moved it forward, but very quickly it stretched to be put back.

Does your political philosophy come into your films deliberately, or as a by-product?

There are political things that come through in my films, but I generally try to make them more on the level of how I react to certain things. *Newsies*, for example, was not only against the war in Vietnam, but against war in general. The same with *Suez*. There are not only cut and re-cut in Australia, but all over the world.

There was a very impressive anti-racist meeting sequence in "*Newsies*". Can you describe how you did that technically?

I photographed, frame by frame, bits of little cards and things that I had bought in religious shops. I didn't actually splice the shots into the film, I had it all laid out in such a way that it was numbered in the sequence and I just had to shoot it. The rhythm was worked out beforehand.



Top: Brian Wall in different attitudes in the earlier sequence. Above: the Greek mobsters even moving randomly in a black and from Chans.

How do you work out the rhythm? Do you know from experience whether a certain number of frames produces a certain effect?

Yes. You may have noticed that there was a lot of flickering in *Newsies*. There was to represent bullets being fired and bring your eyes. This was done by repeating one whole frame two and so on. This method increases the intensity of the images and makes them very strong. Many people have had to look away. "It is too painful," they say. I say "That is why I made it — killing is a painful thing." They claim I could have made the point differently, but I say, "Where I just happened to choose this way."

Why do you limit yourself to short films?

I never deliberately plan a film of a certain length. If I have an idea that can be said in 15 minutes, then that's it. People have been conditioned to think in terms of 90 minutes or so as if in some classical extravaganza. If one day the material warrants it, I will make a long film.

Do you have any leaning towards making films with actions and dialogue?

Not at this stage, but it may come.

What then is the direction you feel you will go from here?

I want to refine my style to the point where it can contribute

something towards the defining of a pure cinematic language something that others may like to pick up, elaborate on and interpret in their own films.

How would you react to a commercial film containing sequences that were obviously derived from you?

I would say at least they gave it a try. I have seen Tommy, and although it's doubtful that Ken Russell ever saw any of my stuff, he has done effects that are similar to mine. In fact he uses them gratuitously, without due regard to the whole concept and content of the film itself.

Some filmmakers are often in danger of becoming producers of themselves. Do you feel there is any likelihood of this happening to you?

No, once I have exhausted a thing I think. "Okay, that's finished!" I have heard people say "Oh Christ, he's going to be a movie-action fever!" That is not to, and Brian Wall proves it.

In the demonstration scene in "*Newsies*" there is a section where the camera pans rapidly up and down between the crowd and the speaker. What kind of reaction did you get from audiences when they saw you as using the camera in this way?

They thought I was sane. There were a lot of professional commentators around at the time.

Some came over and said "What are you doing sucking that camera around like that? You'll get very blurry pictures!" I told them that was what I wanted. They whooped together and howled. Some were openly hostile about the way I was treating the beautiful camera.

Your last film "Brian Wall" has great clarity of image. . . .

Yes, it was shot with a close-up lens a couple of inches away from the surface. A lot of apple frame stuff with the camera shifting each time. Then I re-focused to shoot the same again in order to increase the density.

When I made *Brian Wall* I wanted to show what it's like to lay thousands of bricks — you try them out the sweet starts to run and sit in your eyes, and the bricks seem to shimmer as if out of you — they way they did on the screen.

Can we run through the seven films that were screened at the Melbourne Coop recently? The first was "*Newsies*". . . .

Basically it concerns two males who are fascinated by the same female. They are trying to be in love with her. There is a lot of aggression, and we see the quick cuts of knife, breast, knife, breast and they discover she is just a pump and there is nothing to worry about.

Technically it's very poor. Was this deliberate?

Yes, it's a very crude film. When I feel it blows up I spill to the left. "Don't worry if the picture shows, just print them because they'll bleed on your mind."

The second film was "*Keenness*". . . .

I made that as a trip back to Germany. It was the first time I saw my father's grave. The statement of the film is self-evident — it's to do with the release of emotion.

The latter part of "*Keenness*" is occupied by frantic running up and down a church spire. Was this pacific symbolism?

Who can say what exactly is involved with such subconscious processes. I was very angry with the Church.

"*Keenness*" had a very notable soundtrack. What was it?

Thomas horns.

The third film, "*Newsies*", we covered earlier. The fourth was "*Chaos*", which frankly I found a bit boring. . . .

Well never mind. Again this was simply made by reworking the camera and making optical effects with a simple, plastic gold cross that I bought in a Greek shop. It was a meditative film, dealing with a Gregorian chant underneath them.

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CORE COLLECTION

DEVELOPMENT OF FILM STUDY RESOURCES

In a February submission to the National Library, the Film, Radio and Television Board of the Australian Council called for the expansion of the National Film Collection.

At present the collection has some 450 shorts and 200 features, mostly from the silent period. The new series would comprise more than 1,200 titles, at an estimated cost of \$600,000. The Library also appointed Mr Andrew Pike as its consulting on film study resources to ensure a systematic purchasing policy.

The submission stated that such expansion was vital for film study courses which are now available at tertiary and secondary levels. There are at present 31 courses at tertiary level, with six more in the process of being set up.

The Board's submission is the result of research into Australian film study resources and needs, by its film consultant, Mr Robert Macdonald, and a series of meetings between senior educationalists, academics, librarians and representatives of film and television industries in government and private enterprise.

The Council of the National Library which discussed the Board's submission in April, agreed that the proposal deserved national priority. It voted that since the Federal Government had accepted full financial responsibility for tertiary level education the Library's long standing role as the major supplier of films to universities and colleges had become one of its major lending functions.

With a view to expanding the collection over three to four years, the Library sought in its annual appropriation for 1975-76 an initial \$300,000 for film study purchases. Unfortunately, with present constraints on government expenditure, the planned expansion has been restricted.

Although many of the proposed titles for the collection will be from commercial sources, with commercial rights still retained in them, it is not intended that the collection should in any way compete with organisations already offering film study material for rent. The film study collection is designed to supplement existing resources and lecture with these supplies will be an important part of its development. And it is believed that many of the 1,200 titles listed for priority acquisition would not otherwise be accessible to the Library. The Library expects that it will obtain prices of a number of the titles from overseas film archives and cineastes through its membership of the International Federation of Film Archives (IFIAF).

While it is intended that access to these resources should be as open as possible, several factors will affect their availability. These include, the intended purpose of the enlarged collection to service library courses, second, the interests of the owners of the rights, and third, the price the owner sets for non-library distribution rights outside that for tertiary level courses. Use of the National Film Collection will be weighted in favour of adult borrower groups, as introduced in 1974, and limits to rights means the period which schools may enjoy requires an advance. First priority availability will be given to tertiary level film courses, as the submission recognises that the obligation of meeting curriculum needs of secondary schools belongs to State Departments of Education.

The Library believes that its reputation for providing film services will enable it to obtain many films for limited study purposes at reasonable prices. This does not ignore the need to provide an adequate reserve to the Australian independent filmmakers, but it is possible that a government-funded programme be introduced to make periodic payments on a degree-of-use basis analogous to the Public Lending Right fees now paid to Australian authors.

The Library believes that ready availability of Australian films should be an important function of the expanded collection so that the study and production of film in Australia might have a sound national base. A variety of Australian films — ranging from feature by Ken G. Hall and Charles Chubb to recent experimental work by Arthur Cretzschmar — is now being considered for loan purposes. The loanable prints of many of these films will be taken as part of contacts with the filmmakers, from the preservation materials deposited in the historical collection of the National Film Collection.

To encourage the maximum use of the collection, the National Film Collection hopes to develop a series of teaching aids, consisting of detailed, authoritative notes about groups of films. The first of these will be about the Cretzschmar films. A new list of material in the National Film Collection of film study interest is now in preparation and should be available in October. Updated lists will be issued progressively.

An independent committee of film teachers and film specialists has been set up under the auspices of the Film, Radio and Television Board. It will concentrate on the development of the film study collection and offer advice on purchasing quantities and on the services provided by the Library in this area. The members of the committee are John Floss, Robert Holdstock, Elvise Skerries, Alan Thomas, Prof Arty Tompkins and Dr John Tubbish.

The proposed film study collection will make possible an effective teaching of film and television for the first time. It will provide a diversity of films from many nationalities from all periods of film history, with samples of all major movements and periods in the development of cinematic art.

E. K. VAILLANT

Chief Film Librarian of the National Library of Australia

PROPOSAL

The following comments by Robert Holdstock are a response to the preceding article and should be read as being independent of National Library policy.

The Core Collection proposal was intended as a working document to assist the National Library in reassessing its existing stock of film study material, and to encourage the formulation of objectives for future film study acquisition. In the past, the Library's activities in this area had been guided by a lack of interest, and a failure to establish any priorities in acquisition.

The preliminary list of Core Collection titles was in the region of 1250 to 1400 films*. The initial thrust of the program will be to acquire films on human sciences. The Core Collection proposal is a starting point for a rethinking of the National Library's role in film lending. Although the proposal is well thought out as a proposal to film history, it emphasised certain aspects in the history in order to prevent some initial thinking on the part of geographers required. This does not preclude the possibility of further arguments for areas of film history currently omitted from the proposal.

Of course, one encounters problems that prevent any definitive formulation of the content of the Core Collection.

In some cases a conflict of acquisition objectives may arise:

- (a) The need for research orientation, as well as user orientation, in an acquisition program.
- (b) Existing tertiary demand is only a rudimentary state, given the recent introduction of film study courses (in some instances). This state of affairs is compounded by a substantial lag in the assimilation of the most relevant overseas theoretical work. It is further complicated by the fact that film study can be introduced at a tertiary level under a whole variety of disciplines — each with a different emphasis on criteria for course materials, and
- (c) Although the history of cinema is some 80 years old, there are many areas and aspects of cinema whose research has just begun. Much cinema research is still in its infancy, particularly in response methodology. Films are considered as film only today, dominated by an orthodox descriptive view of film history, may be revised tomorrow as research progresses.

* In terms of film titles requested for its use in the film history.

* This figure is purely arbitrary and is not intended to have any official significance. It is merely a starting point subject to future revision and acquisition.

CORE COLLECTION

RATIONALE

The basis of rules for the Core Collection were presented in terms of a four-way classification of film history.

Narrative-fiction, Documentary (non-fiction), Avant-garde and Animation.

(A) **NARRATIVE-FICTION** This film continues a romantic view of image acquisition. Historically its meanings are found in the terms of literary fiction and the rules of the theatrical performance. The early loss of cinema towards storytelling and a gendered spectacle, was reinforced by the emerging film industry structure which sought protection of a mass appeal. Within the space of 20 years the exhibition cinema of film fiction were set up and accepted. For the next 30 to 40 years (allowing for the introduction of sound), it was purely a question of narrative refinement within the constraints the commercial industry had set itself.

Closely and plotting psychological motivation and characterization, dramatization and character empathy, linear structure and development were all subordinated to the elaborate production stages in the evolution of a fiction film. The representation of people and events before the camera in the fictional domain was seen shrouded in a series of semi-explicit (or perhaps) assumptions about the function of cinema. Only in the last decade or so has the narrative-fiction tradition (Classical Cinema) been subject to vigorous interrogation and rupture; the fiction and linear simplicity of classical narrative have begun to crumble.

(B) **DOCUMENTARY** As a term documentary has been debated on stage, because it is loosely applied. In defining the term I have excluded those films made with a specific instructional (technical) intent, although films of this type cannot be exclusively related.

In terms of emphasis for the Core Collection acquisition program, the defining concern here was to emphasize the special relationship between the camera eye and rendering a moment of reality that finds itself before the camera lens. Yet, the (re)viewed recording function of the camera cannot be played in film. It has implications (often non-explicit) as to the intervention of the camera-filmmaker into a situation in the real-world context (a variety of notions of verisimilitude come into play in the filmic present). Unlike the classical cinema of fiction, the

function of the image as a form of address lacks the clarity of definition. Documentary filmmaking is less guided by a prior structuring than in the case with fiction film.

The watershed placed considerable emphasis on cinema-verse in the history of documentary because of its philosophy in relation to verisimilitude (and its opposition to more manipulative traditions of the documentary). This movement, dating from the early 1930s, has a great deal of relevance for the current use of video. The representation of film for this crucial era of cinema had been totally inadequate.

(C) **AVANT-GARDE** Such filmmaking has always drawn its reputation via its opposition to narrative fiction film. Historically it has aligned itself with painting and the kinetic arts. Thus the avant-garde tends to be outside of the conventions of story-telling films, producing an ex-

perimental approach to image manipulation.

Perhaps the most common approach within the avant-garde movement has been filmmaking as the "pure" projection of the individual's consciousness. This in turn has channelled through to the autobiographical and diary film forms. Most avant-garde filmmakers believe film should be a vehicle for formal abstraction (the interplay of surfaces, colors, shapes, light, textures and structures). Often they set these as audience goals in themselves. There is also a narrative dream to the avant-garde; it comes in the perverse desire of confounding audiences by stripping bare the subconscious.

(D) **ANIMATION FILM** In its present form it does not work with the materials of the observable world, rather it is created frame by frame, a world of hand-made images, graphic designs, cut-outs and sometimes collage effects.

BREAKDOWN OF FILM HISTORY FOR ACQUISITION PROGRAM — Major emphases

Category	Probable supply source
1. Primitive cinema (1895-1914)	Archives
2. Narrative-fiction film (1914-29)	
(a) U.S.	Archives and distributors
(b) Europe—Sweden, France, Germany, Soviet Union	Archives
3. Narrative-fiction film (1929-80)	
(a) U.S.	Distribution majors
(b) Europe and Japan	Production companies and agents
4. Narrative cinema (post 1980)	
(a) Europe	Production companies and agents
(b) Third World	Production companies and post agencies
5. Avant-garde filmmaking	
(a) French avant-garde (1920s)	Archives
(b) U.S. (post 1945)	Co-operatives and filmmakers
(c) Europe (post 1945)	Co-operatives and filmmakers
6. Documentary stream	
(a) Miscellaneous titles	
(b) Soviet Union and Europe (1920-80)	Archives
(c) U.S. inter-war period	Archives
(d) Cinema-verse (post 1980)	
(e) U.S., France and Canada	Production companies and agents
7. Animation film	
(a) Pioneers (1905-1920)	Archives
(b) U.S., Canada, France and Britain (1920-80)	
(c) Eastern Europe (1950-)	Production companies
	Government agencies



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FILM HISTORY~ 'THE CLOSED SYSTEM'

The history of cinema can be viewed in terms of a pool of self-contained films. This is not to say that we should study films as hermetically sealed units blocked off from their original context. Yet, the fact remains that at certain levels of analysis the cinema has an internal network of relationships, structures and associations which must be recognized and understood. This concept of film history is obviously crucial to the requirements of formalist analysis.

It is true that the idea of the cinema as a closed field of study is more acceptable in the realm of dramatic fiction, where shortly the final elements for filming have been subject to a highly selective filtering process. This may result in a striking aesthetic unity over-riding the films of a particular director, or a stylized genre. In the case of the documentary film where the filmmaker is merely the intervening agent in the observable world, the internal structure of a film may be overriden in favor of a naive extrapolation of the subject matter.

Obviously the notion of cinema as a closed system/subject for scholarship should not become a procrustean bed for bypassing the relationship between cinema and its socio-cultural context.¹ On the other hand, in order to open up the domains of the sociology of film, and the ideological functions of film, it is necessary to start from the constituted objects and its description and work onwards.

If this methodological position is not recognized, it will be impossible to sort out the network of relationships, both cultural and aesthetic, which converge in a film text. Again this position should not be construed as a rejection of the usefulness of conceptual and analytic apparatus from other disciplines in order to advance our understanding of cinema.

The approach I have suggested for the Core Collection is an attempt to give the present some guidelines where it is difficult to define them. The American Film Institute Core list fails to make any clear distinctions or definitions as to its concept of film history. It merely refers to some clubs of an elite group of film classics in historical chronology. These clubs often stand alone in works of art, somehow salvaged from the cultural wreckage.

Points of emphasis in the Proposal

The four classifications of film history embrace the whole current of what constitutes film history viewed as a closed entity. In the 'Worldwide or

Film History' segment, these categories try to give a chronological arrangement from 1895-1975. The remarks on these categories are intended to be suggestive, rather than definitive statements on complex subjects in their own right.

CHRONOLOGY

(a) The chronological divisions comply with certain crucial points in the 80-year span of cinema history:

- (i) 1895-1914—Primitive Cinema — the period before Griffith's *Birth of a Nation*,
- (ii) 1915-29 —High water mark of silent film cinema,
- (iii) 1930-40 —The Classical period of sound cinema and the supremacy of Hollywood and
- (iv) Post 1940—The dismantling of the Classical cinema and the re-emergence of the avant-garde

(b) National Cinema

The Core Collection was not formulated in terms of a general survey of national cinema throughout the world. Rather, the present work focuses on crucial areas of filmmaking activity which are manifold in their implications. Obviously the Soviet and German film cinemas fall into that category. However, not all national cinemas have equal significance throughout film history in terms of the multiple criteria required to set up the network of relationships indicated earlier. There are certain situations that are more appropriate for the reinforcing analysis of aesthetic, formalist, production structure and cultural context.

Determining what countries and moments in film history to concentrate on is inhibited by a rather superficial historiography of cinema to contradict itself in a probing historicalism. It is the latter which has suffered because it is bound by orthodox and neo-orthodox assumptions. For example, the Soviet cinema of the 1920s must be seen as a unique instance, a period of experimentation in the search for a new socialist ideology. This period rapidly receded with the advent of Stalinism. It was a unique isolated period in the history of cinema which has no parallel. The

period is pivotal, in the framework of broad survey of national cinema; it recedes into oblivion.

(c) Film History as sum of major artists' works

The Core Collection proposal tended to de-emphasize the notion of the history of cinema as a loose collection of works by major artists. This idea of film history is often cited in academic situations as an implicitly correct approach for study. Because of the state of historiography on cinema, one inevitably falls back on the major artists' criterion. Yet, this is quite reasonable when certain filmmakers have a special significance beyond standard aesthetic analysis. Their works may underpin key issues in debates over mystification and innovation in approaches to filmmaking. Obviously directors such as Renoir, Dreyer, Rossellini, Visconti and Breton fit into this category.

(d) American Cinema

The American Sound Cinema proved to be a controversial area in preliminary discussion in the proposal. Again, one must recognize the need to build a collection of texts which exceeds beyond key works of a few major directors. Such an approach constrains the very basis on which the American Cinema was founded. There are a number of reasons why the Core Collection should in the long run gather together a considerable range of Hollywood output.²

(i) Hollywood just and present is still the definitive model of commercial cinema.

(ii) The historical flow of feature film from the U.S. has been the major element in the cultural inheritance of the Australian cinemagoer.

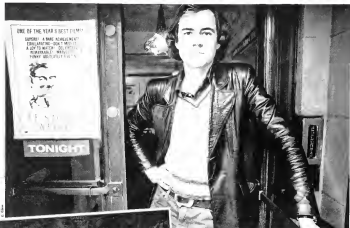
(iii) The U.S. Cinema means all the mass pertaining to a popular entertainment cinema — star system, popular culture and genre, production system and ideology, aesthetics and its conventions, audience response and identification, authorship and artistic vision.

In the outline of the Core Collection proposal here I have tried to indicate what cinema is in order to try something new in this way. Is the preliminary proposal I have been overruled to challenge a competitor, but nevertheless, accepted concept of film history.

Berrett Hobson

¹ A highly intensive line of critical study is illustrated by Jacques Rivett's *Le Cinéma* in the series 'Le Cinéma' of Cahiers du Cinéma.

² The extent of an encyclopedia of cinema will in any case be influenced by the distribution policy of the book itself.



At Playbox Cinema that heads the Playbox during a screening of its biggest success, *A. E. No. 1*

GETTING SMART ABOUT ART

David Roe discusses the genesis and growth of the Playbox Cinema



"I don't know exactly how to define an art house, but I recognize one when I see it". This anonymous remark by an American distributor plays into the problem of identity that faces any theater that tries to lift its programming policy into the lofty plains of quality film.

With the introduction of the "R" certificate and the resulting importation of sexually explicit films, art cinemas have been faced with a declining audience. Now a genuine art cinema is as rare in Australia as it is in many overseas countries like the U.S.

Let's talk about the creation of the Playbox . . .

The Playbox was an initiative of the Film and Television Board designed to provide an outlet for those films produced in Australia and to a lesser extent some specialist ones from overseas that were be-

ing dependent of a release in this country. At the time the original policy was formulated by Philip Adams most Australian produced films were being denied a release.

His own troubles with *The Adventures of Barry McKenzie*, and the obstacles that many other Australian producers had found in trying to find

a release for their films doubtless influenced him. However, by the time the cinema opened in July 1974 there were in fact very few big budget Australian films left in the same of situation.

Did you have a shortage of product?

Yes, we certainly did. You see not enough thought had been given to formulating precisely what the cinema was to be when it opened, and I think that this has been one valid criticism of the venture. The policy of the Film and TV Board was by no means inflexible, giving no little opportunity to experiment with

programming. It had been decided prior to the Australian Film Institute being invited to undertake the administration of the scheme and had we in fact been asked, we would obviously have expressed the same view as our Australian friends in Australia. In fact we have had their strong and differing views on it, but I'm pleased to say that after a year of operation the Board has endorsed our policy in their own

What sort of identity did the AFI or Film and TV Board try to build around the Playbox?

Originally the Board saw it as an Australian film showcase. However, the Board has recently affirmed the control and operation of the Playbox to the AFI. At this stage we haven't accepted the offer, although we are in reality operating the cinema as if it was under our complete control.

As to the identity the AFI is trying to create, it's no longer appropriate to talk about, providing an outlet for Australian films that were being deprived of release because most of them are now receiving a release through commercial exhibitors, and it is of course in their interests to regulate release with commercial exhibitors.

After all we have only one cinema in one city. We cannot create advantage with other cinemas and we don't have a device that can subsequently re-release the film because film production in Australia is so expensive. In effect, it's a constraint. If Australian producers are to get their money back in this country, to have access to major exhibition outlets like it is something that we cannot provide.

Not only that, I would agree that it would be inappropriate for us to be the cinema in any capital city, and there are exceptions I suppose, has a particular identity: an identity that's been built up over a period of years. The Mercury Theatre in Melbourne, the Mayfair in Sydney and the Rivoli in Melbourne each have a particular type of film and, by and large, exhibitors tend to avoid competing the same by releasing *Ballets* at the Rivoli or *Scenes From a Marriage* at the Mayfair.

Thus you can't really think of the Playbox as an outlet for, as the one hand, *Lulu* or *Mid*, usually *Pravda* or *Wozzeck*, *Three Days in the Country* and *South Atlantic*. No commercial exhibitor would have placed these five films in a row in any one cinema. For the same reasons, the Playbox and the Melbourne Co-op cinema complement each other.

In other words, the idea of having just one theater showcasing one identity of films was misconstrued from the beginning . . .

You just can't be stopped of any commercial exhibitor to open a cinema showing a particular type of film or a particular type of film. What we should be involved in, is providing an outlet for films of quality that are otherwise being deprived a release. And that includes Australian films in the same production. That is the

identity we have been trying to, and to avoid being misconstrued in creating.

Was it originally intended that when the theater opened in July 1974 it was to be a commercial venture?

It stands to reason that if a cinema is in this position to provide an outlet for films that have been denied release by commercial exhibitors and to provide an outlet on a comparable basis, it therefore has to be something of a commercial outlet. It has to be, in theory, available for the programs of films such as *The Remains*, *The Great Macabre*, *Promised Woman*, *The Office*, *Picnic*, and be in a position to provide in many of the advantages that would be available to them had they gone through a commercial organization.

But there was something of an inherent contradiction in seeing that at the same time the cinema has to be available to groups, such as film societies and other non-commercial organizations, that wish to exhibit films that were considered to be of a commercial nature.

Was it ever considered as part of the original programming policy to subsidize films that had absolutely no possibility of taking any money but which should be shown?

That is something that has always been at the back of our minds, and in effect we can to interpret the basic quality cinema that we've offered. I don't think it was initially considered by the Board and I still don't think it really understands the extent that's facing distribution of quality films in Australia. It's a similar problem that Australian producers face even now when trying to find a release for their films.

The fact is that the basic expense figure of most commercial cinemas is so excessive (and that's not to say it's merely their fault), that quite suddenly it is no longer profitable for a commercial distributor to import a film by, say, Eric Rohmer or Jean Luc Godard.

It is no longer really possible for them to be able to break even on the distribution of such a film — let alone make a profit.

We are concerned that this should be the case, because it has led to a state where in fact significantly lower films of this nature are being imported into the country. For example, the Rivoli's expense figure might come about \$3,500 and \$4,500 each week and Rivoli is \$3,000 and Melbourne is \$2,500. I say, a film showing three letters, averaging between \$2,000 and \$3,500 a week — which is about 1,500 people — if it is not sufficient for them to be able to recoup their costs. And yet, clearly, a substantial number of people are interested in seeing this type of film.

The Playbox expense figure for a week of \$3,000 odd, by the same token, is not very different from Rivoli 2 . . .

You must of course bear in mind that the Rivoli only operates about

seven seasons per week whilst most weeks the Playbox operates as many as 30 — depending on the film. To reduce the number of seasons to seven would still cost about \$2,500 a week. Sometimes it is justified sometimes not — it depends on whether or not a film can attract day trade.

In the end it comes down to the fact that film exhibition is a very expensive business, and there is no way that we can do about it. All the money goes at risk and paying reward wages.

What I was trying to get on to was whether it might be possible for the Film and TV Board to consider a subsidy, over and above the actual running expenses, so that although it might cost \$3,000 to run the theater per week the potential cost might be reduced to say half, say \$1,500 . . .

We agree that it is what happens at the moment — we can cover losses up to a point.

If we were able to provide a cinema in Melbourne, and ones in other capital cities, with a basic expense figure that was a lot lower, we would be in a much better position to encourage the distribution of quality films.

I don't see anything wrong or improper in encouraging private individuals to import films that are of such a standard that a private and wealthy thing to do. Under the terms of the Film and TV Board seems to feel some concern about getting involved in the area of commercial distribution. I don't, on the other hand, see any contradiction in providing funds for a private owner of film magazines such as *Cinema*, *Japan*, or in any producer to make a film in his own name. Now say one of the films that a funds could theoretically be an outstanding commercial success.

When sort of effect will Government cutbacks in the arts have on the AFI and Playbox?

It's probably going to affect the AFI, as a whole, less than most organizations that the Film and TV Board deals with, but it would affect the Playbox, as the other hand, quite seriously. At the moment, the Playbox seems likely to be subsidized to a net approximately 45 per cent, which is our own in fact, given that the cutback to the arts is not anything like that.

Just what in fact is the AFI is specifically responsible for the programming policy of the Playbox, even apart from yourself, to what extent are other executives of the AFI, and the manager of the cinema, involved?

The policy was largely re-defined by me, with a bit of assistance from the AFI executive — particularly Michael Thornhill. The actual programming, particularly over the past three months, was also done by me — but not without some debate within the AFI as to which is the best scheduling. I would

say that my involvement with the project will diminish as the identity becomes more firmly established and need far to actively scheduling programs later.

What specifically brought about this re-defining in policy?

The cinema has been operating for over a year and I think that the experience of the Board had been shown to be, if not all, at least lacking. We said that the old policy was just unworkable, and finally we were believed.

As far as programming would?

As far as the operation of the cinema was concerned, not just programming.

How much control did the Film and Television Board try to exert over the AFI in terms of programming, finance or management?

In fact, they had all the control, but after they had done their budgeting, it was clear that they would not be able to negotiate with commercial distributors. And that effectively threatened a great number of films that are now available to us.

The success of "E.E. Noon's Weekly" and the need to maintain low — is there going to be a contradiction here because the need to maintain standards and the need to make a profit?

That question is far too simplistic. Who would ever have thought that E.E. Noon's Weekly was going to be the tremendous success that it was. After all the film is a 50-minute black and white documentary about an Australian journalist, that no-one in Australia ever really heard of. We think it is fantastic it was such a success.

In fact it may well have saved the Playbox from extinction. For the future we will continue to program according to merit what we can afford to program, and that's what it basically comes down to.

Does that mean in effect that the expense figure will increase?

No, it doesn't mean that the expense figure will increase, it just means that we will be able to stand fewer losses. And that is really where the crunch comes. We will be allowed to lose freedom than we have been. We will be able to take fewer risks.

You see at the moment if the film falls below the expense figure, we can cover the difference. But if, as is projected, the Playbox becomes a greatly reduced subsidy, we will have to become more conservative. And if that is the case, then we will start to select our films. We would certainly not program *Enter the Dragon* or *Blazing Saddles* just to keep going. We would rather close down.

Would it be possible to avoid budgeting difficulties at the Playbox by cutting down on other areas of AFI spending?

The answer is no. The video scheme, for example, is operated by the AFI on behalf of the Board, although strategic control is vested in the Board. As much as we might be inclined to, we can't reallocate these or any other funds.

Does that mean that once again makers of noncommercial Australian films will be without an avenue of release — which after all is why the Playbox was started?

I don't accept that at all. I don't believe we are denying Australian filmmakers access to the cinema. I am saying the films have to reach a certain level in quality — and that's the first consideration. The second is what can we afford to do with them. That might be anything from an advertising to a small rental run and depends largely on the subsidy. And if there are more Australian films awaiting release than I suggest, then the Cinema Papers to Productions' column is somewhat inadequately researched.

You see, an Australian film of merit is more likely to succeed in a cinema that has some identity and a reputation for presenting good films than it is in a cinema that has a reputation for merely presenting Australian films. And that's what we've been keen to do, to build up a reputation for the Playbox as presenting films of artistic merit.

It should sometimes include films that we think not only are of merit, but which are of limited box-office potential, and in that sense I don't think we're for one moment contradicting that original premise. We're defining it further, making more sense of it and making it more realistic, but not for one moment are we compromising it.

Given that, there is there any possibility of questionably commercial Australian films still creating "L.F. Stume's" success?

Certainly there are many Australian films that would be classed with L.F. Stume's Weekly, as non-commercial, potential disasters, only viable for television, if that. As the Playbox they could become commercial successes, as certainly L.F. Stume's Weekly has been. The producers of L.F. Stume's Weekly have done extraordinarily well from this one success in one city of Australia.

Would you say the success of "L.F. Stume's" was the result of a magic formula that you have evolved after 12 or 18 months of running the theatre, or was it just good fortune and chance?

No, it's not actually good fortune and chance. It has a lot to do with the fact that you've carefully planned promotional campaigns. Obviously, of course a film sounds or feels on what people say about it. If people say good things about it, it has a greater chance of succeeding than if people say bad things about it, which it is not to say it is necessarily bad.

People said good things about L.F. Stume and it greatly enhanced its



Former Playbox manager Bob Kelly in the program room. L.F. Stume's Weekly can be seen on the screen in the background.

potential. It also and a lot for our artistic programming in this non-programmed Mr. Stume's Week. It is made it a great situation not just to audiences, but also the media. I would hope that with artistic programming, well planned promotion, and the capacity — and that's where the subsidy becomes important — to take a risk we will be able to continue to progress in this way. But we have only got to be allowed to take risks and make mistakes.

What other changes are likely to occur at the Playbox in the future?

In the area of programming let's look at problem films — *Hilly of a Swindler* Directed by Melvyn Frank, for example. The film has not been released in Melbourne. The question is whether it should be released in the normal fashion or in some other way.

If the film was to be released on a normal basis it would probably be

off after two, maybe three weeks. On the other hand, if it was to be released at 20 o'clock at night, with a house expense figure one quarter of what it is for eight o'clock at night, we would not necessarily be forced to take it off after one or two weeks. And over a period of time it might even be able to build up momentum.

It will be a very interesting experiment though. It is not entirely without precedent here. The Gilt in Sydney was programmed at the 10:00 years ago with films like *Highlands* and *Wasteland* films, and there is no reason why films couldn't succeed on that basis now.

We've been running Monday to Saturday at 10 o'clock for quite some time. We are not making money out of it, but we are not losing money, and the distributor is getting something that he wouldn't get otherwise.

What I would say is that there is no reason why we couldn't make quite a bit more with a first release film. Because the expense figure is so

low, it means that the film can be kept on for quite some considerable time. This would benefit some otherwise commercially doxy Australian film enormously.

Has any thought been given to the idea of club or subscription selling for late shows etc?

We've thought about it in terms of trying to make available films that would not otherwise be. The fact is that some films are imported on an exclusively non-theatrical basis often through exhibitors. If we were to exhibit three films at the Playbox we would be permitted to only admit members of an organisation, which included us to the view that perhaps we should consider, and we have done so more than that at this stage, admitting members who join for example a Playbox Club at the door.

This is something that perhaps we could attempt to explore with the National Film Theatre.

Who is the typical Playbox fan?

I suspect if any cinema really craves that question it will have discovered the secret of success. In fact it is becoming an increasingly hard question to answer, because the Playbox is actually making more and more spreads into the mainstream. It's changing its identity. It has attracted a substantial audience, which is something that I couldn't have even six months ago. It is starting to acquire the sort of reputation that the Rivoli has, or had.

Could we talk a little about the *Hilly of a Swindler*, which opens in early November. Is it going to be a *Timonius* Playbox?

We certainly don't want to impose the Playbox policy on the people of Hobart. There aren't kids that we will open with some Australian film, and that we will attempt to release in major city. Australian films are as good as gold. At the same time, it's vital to say that there are many films that have not been released in Australia that have not been released in Hobart, and we will want to release them in Hobart.

It's the sort of films some of these films are likely to do as well as they have done in other states, simply because there is not that population. So I doubt whether it will be anything of a long-run cinema. I look upon the *Timonius* project with some suspicion, because we are not of about three cinema. Arguably we have one-third of the market. In reality it will probably be something less than that, but it is going to be an interesting development over a period of time. I only hope that the Film and TV Board is going to allow such development.

I still doubt the wisdom of opening a cinema in Hobart so early. I would have considered it of far greater importance having opened one in Melbourne, so they then set about opening one in Sydney at the moment. opportunity. I'm still sure that that has been able to come about. ■



WR and SWEET MOVIE DUSAN MAKAVEJEV

After graduating from Belgrade University in psychology, Dusan Makavejev joined Zagreb Studios to produce a series of 31 shorts. He completed his first feature, "Man Is Not a Bird" in 1965 and his second, "Diary of a Switchboard Operator", in 1967. The censorship troubles this latter film encountered established Makavejev as cinema's most controversial director, an image that somewhat belies the serious interest of most of his films.

In 1968 he discovered and annotated a lost Serbian film by Dragoljub Aleksic and incorporated it into his own film "Innocence Unprotected". This was followed in 1971 by his greatest critical success, "WR — Mysteries of the Organism", which also ran foul of the censors, especially in Yugoslavia where the film was quickly suppressed.

Makavejev's biggest commercial success, however, is his latest film, "Sweet Movie", which triumphantly emerged during the 1974 Cannes Festival. It was helped greatly, no doubt, by the legal farce over an alleged breach of contract regarding certain nude scenes of the film's lead actress Carole Laure.

The following interview, conducted by John O'Hara during Makavejev's brief visit to the 1975 Melbourne and Sydney festivals, concentrates largely on his last two films. It begins with Makavejev discussing the importance of Wilhelm Reich in his film "WR".

I think that whatever he was saying was normal, but it was triggered by some painful emotional situation, a kind of emotional earthquake. He also felt that he was not accepted in this family of mankind. We who we learn from Buckminster Fuller and through seeing men walk on the moon is that we are also spacemen. We recognize ourselves as people who can walk on another planet, as this spaceship earth that we do not want to care about this planetary consciousness — and Reich did.

Do you think those feelings of his came from a kind of paranoia?

I just don't believe in paranoia. I think paranoia is a label invented by

those hidden forces who call themselves normal just to separate out some sensitive people and put them into prisons and mental hospitals.

But aren't there some people who feel they're being persecuted though it's just a private fantasy?

There is not one mental case that is not transparent, if you take into account social setting. One of the great links of our society is to exclude social setting, then discuss the case as sickness. So when you have people who are not able to work, you don't question what type of work they are doing, you just decide that the person is losing his consciousness and becoming depressive.

What sort of social setting did you want to put in "WR" to explain Reich in America?

I did not discuss it enough, but Reich changed five countries before he went to America. Austria was for him the ultimate freedom, and I think that he just was not able to accept it. Firstly he was disillusioned because his family had been destroyed, and there is some indication that he was functioning as a child. When he was very young, he "accidentally" revealed to the father that his mother was having an affair with his teacher. So Reich's conflict with Freud was not with the father, but with the teacher. Secondly his mother killed herself. His father did in a way too because he was drinking and died two years later. I think Reich was very sure that there was a part of his guilt in that family quarrel.

When you say that he couldn't cope with this absolute freedom...

No I didn't say he couldn't cope. What I want to say, however, is that when he was a student in Vienna, he was highly motivated to discover sex — that strange force which makes people forget social conventions. Reich was brilliant although he was not able to get along with Freud. He went to Germany and was one of the highly energetic and motivated leaders of the revolutionary movement, but was driven out and turned up in Switzerland.

Metaphorically speaking he was like a series of short-cuts — he was always being rejected. He thought that America was a great chance for him. But the McCarthy period made America a great inferno of hell, a kind of self-destroying gigantic beast — necessarily self-contrasting and self-burning. I think it was too much for

him. He died because he was afraid of getting out, of being free again in America.

At the end of "WR" you cut to Milena's smiling face, then dissolve to Reich's smiling face...

I wanted to keep him alive, and have him keep ring. There is a strong identification in the last two shots between Milena, Reich and myself. It was the only dissolve in the film.

A kind of culturalist?

Yes. Also a kind of loving gesture. It is quite involving when the severed head starts talking, but this is another outburst from the terrible knowledge that so many "crazy people" get killed. One reference is in the millions of people who were killed in Siberian concentration camps. Trusky was just one of the mass of thousands of good people who were mindfully pushed out and killed by the movement. Obviously something malignant had happened in the movement. The movement shaped itself in such a way that whoever was creating had to be killed. It's quite terrifying, and I think that this terror is still not accepted.

Is that why Milena is killed?

Basically we have this satirical story about two lovers: one militant and romantic and another who is, let's say, militant and stiff. In a way she created the conditions for her own death by accepting him. So it was probably telling myself never to speak with these kinds of people again. People with great ideas can be very religious, very conscious and very militant. But this kind of perfection that Milena has reveals that what they do is mixed up with some kind of deadly and twisted





The second head of Milena Gerasimova before the stage director in a smiling clearing of Vladimir Putin.

sex. It's very easy to differentiate between them and the genuine surgeons who are not only doing good conditions, but changing themselves. They keep their self-critical attitudes, admit those imperfections who are always expecting a kind of endless rage.

There's an interesting cut from Milena speaking on the highway to Maa and the Chinese communist in Red Square. Then to Stalin. What is behind the two cuts?

There are several possible explanations, so let's be cautious. I'll tell you one of them. Milena did not experience sex and was lonely, and she was pushed into a kind of coma. Out of desperation she starts making this speech, and everybody starts laughing. Finally it all ends in a great emotional ritual, with people dancing and praying love and sex. So obviously you can be deprived of some things yourself and yet still create good things for others.

And then it expands. This group of, let's say, a hundred people expands into millions in Red Square. I was myself surprised when I brought these two scenes together and by how a very political scene like the meeting in Peking can take on the quality of a healing image. I was also using the metaphor of how many shortcomings were necessary to create all these people. I find the Chinese revolution something very alive and moving.

I then cut to Stalin in black and white. The scene is so generalized that I feel this juxtaposition reveals immediately which revolution is being and which is dead. I don't want to make the Soviet Embassy unhappy with my statement, because they really try to do something in sex, as they do from time to time. But like Red Square with the corpse in the center and the incredible line of people who have kept this corpse propped. Lenin was very passionate, very alive, so can you do anything worse to him than to turn him into a beautiful corpse like a

piece of pink gauze? It tells something about their relationship to Lenin.

So you're saying that the revolution has gone dead in Russia, but is alive in China?

I don't want to say that because I believe it lives in so many different things. Khrushchev was a good example of living revolution because he was able in an unbearable situation to express a lot of truth. So I don't believe the revolution is dead anywhere, the revolution is always alive.

Was your film banned in Yugoslavia because it was anti-Communist, or because it was anti-Stalinist?

I think it was clearly understood as being anti-Stalinist. Basically I think that people thought my questioning of everything was not acceptable. It was not even specifically political or social. There is a sentence in Marx where he says that it's very important to practice ruthless criticism on everything that exists. Now this type of thinking was considered by some participants as not only realistic but kind of undermining. There's not time, because whenever it goes to make good use in spite of being questioned.

How did they actually ban the film?

It was a very elaborate process of social events. The film was never released, although for more than a year it had a censorship license. This was then challenged by a director at the top who said a paragraph of law that was not actually applicable. So for some time the film was stopped, but I was still working, and preparing another film.

What happened to you during this period?

I finally moved to Paris and made my film there instead of staying and

I think it's important not to be apparently political, because if you believe in a film as a kind of autonomous structure, then it has to be as much as possible, so that people can be free to accept or refuse ideas. As soon as you start promoting ideas, then you are trying to impose people to your point of view. If I'm going to induce people, I want to induce them for themselves — to do something for them.

But by the way you average your clips, you are presenting a very strong, set, and coherent point of view...

Yes, but I believe that even people who don't know who Stalin was can understand that what I am doing is basically self-authoritarian. It is not specifically against him or that monster, but against anything that intrudes our normal sense of what is human.

How did the therapy commune become part of "Sweet Movie"?

Part of the script included a kind of anti-psychiatry mental hospital.



A therapy session of the Milay Way Commune from Sweet Movie — working under some conditions.

participating in this kind of emotional dialogue.

Did "Sweet Movie" turn out to be the kind of film you were thinking about making in Yugoslavia?

No, I had wanted to make it much more positive. It was planned as a satirical comedy, and I believe it would not have been so strong and heavy. When making films I always follow what happens around me, and in this case I have doubts kind of creep in and they become heavier and heavier. Then, in the middle of shooting, Solzhenitsyn was thrown out of Russia and I very strongly sympathized with him. When they put him on the plane he looked very tired, and this sympathy is expressed in the way we shot the success.

"Sweet Movie" doesn't look on the surface to be in much a political film as "WE"...

When I met them, I wanted to do part of the film in Vegas, but we brought them to Paris instead.

They are a group called the Therapy Commune. They live on a farm about 30 or 40 miles out of Vienna, with pigs and cows and hens and sheep. About 20 people, equally men and women. Now they have six babies, and as they all make love together each baby has 25 fathers. They are very nice people. It is the only alternative community that I have met that is not heavily into drugs.

How did they get into a commune to start with?

The main guy is Otto Muhl, the painter and sculptor, who dropped all his public performances to start the commune. To be normal is to be heavily repressed and very repressed, and the only way to become there and normal again is to forget what



Combining graphic narrative emphasis in *Sweet Movie*. A kind of ritual, mother self-assertion play?

property. So individually they have no money, they share everything. They are just middle class people very normal, and highly educated people. In the meantime they become warm, and happy and not at all their social repression.

In the film the scenes of them urinating and vomiting are associated with sweet scenes like the kissing on the bed of sugar . . .

I think it's a very sexual violence, because they don't really do anything. The scenes are actually very strong breathing. Once by accident we ran the scenes of the men at dinner and we got a baby's cry. Incredible! A baby's cry, but because he's an adult you don't recognize it. It's the basic way of breathing under a stress situation. They do this kind of thing as part of their regular therapy.

It is kind of Jungian therapy, like the primal scream . . .

It's deeper. Jung is a fake. I discovered that when I talked to him and read his books. He is really selling your sufferings — selling your babyhood.

How are these people different?

They get into real aggression, but with real rational support. They are very conscious of what they are going through, and are very often discovering things from their childhood. They experience the basic stress of losing their mother or father, at reaching their new terror. This is the end of the main blocks, because mother is a block. They also do it publicly because they know it turns others off, and that's a way for them to defend themselves, because whenever they are nice, people come in flocks. People are very corrupt, and as soon as they feel that people are actually free, they run to them just to profit from sexual freedom, just to steal some sex. You have no idea how nasty we normals are. We are very exploitative and greedy.

The scenes you presented in the film, though, don't appear as much a

documentary as a kind of extended fantasy, particularly when headband with the bath of sugar and the girl bathing in liquid chocolate . . .

I was interested in exploring sexual imagery, which for me was a kind of fantasy imagery. I brought some strength to the film and people are quite shocked. They believe in it — they don't understand that it was staged, though it is very clear that it was. If you watch them carefully you see that they are doing this for the camera.

One of them takes out what looks like his penis, puts it on the table and chops it off. How is the audience supposed to see that as therapy?

This was not done by the group, but by an Argentinean actor I brought over. So he's part of, let's say, my play. I liked it because it is a kind of self-criticism, a very critical and self-criticism play. There is also the idea that we have enormous cocks. I like this setting because not only am I confronting us with castration periods, but because a second later when we see the real thing it is so vulnerable.

And small . . .

But still big enough for her. It's a pity we are not able to go further.

Did you choose the dinner table for the central scene because of the suggestion of a family coming together?

I wanted this. We are not conscious of how we are affected by ruminations of taboos, not only about sex and death, but even about the edges of politics. If you spill food on the table, you are not supposed to eat it. If something falls into a glass of water, you are not supposed to drink it. There is incredible embarrassment when food is spit. But you can just look around and see how parents are eating their children, and how people are eating each other emotionally.

Really in our society I think people are scared and this reminds them of what happens in families. The whole family represents emotional





Alan Marley and 10 Movie (Sweet Movie) participants pose together in the B&B Tunes: Sweet Movie

food for father. They are sacrificing some emotions and the father is like a monster under them, kind of making them angry. Millions of women are completely invisible because their stories is eaten away by powerful men.

Do these kinds of images suggest themselves during filming or are they from a working script?

I planned a program with a day of eye contact, a day of food, a day of pain, a day of shit, a day of sex, a day of blood, a day of death.

Why did you divide them up like that?

Well, I just wanted to have some kind of basic situation. Not in the sense of dualistic duality, but in that I was going to explore psycho-physical responses.

The first day we were successful. Anna came out from the kitchen carrying this salad and they started throwing it around. It was very hot because suddenly the connection between the food and the girl appeared completely improvised and spontaneous. But Carole was not able to follow through with it because she started having problems with acidity. She was able to be eaten in a number of scenes, but mostly when she was alone. She believed that she was going to be fucked by all of them in front of the camera.

The idea was that they were going to be upstairs and having her, and then her in a very sensual and playful way. Then one day was going to appear in the corner of her eye. The next scene was the awakening of the man, then a food day that persuaded her to be playful with sex. So a whole series of events were very quickly planned to bring her back to life in a number of very small steps.

How did you launch the massacre scene in the forest in 40 sec?

The massacre is something completely dissociated from our consciousness, so if it appears in the film it's something completely arbitrary it corresponds to its own

nature. This massacre, as well as other massacres that are not quite carried, are very quickly forgotten. It only appears as a kind of reminder, a reminder of the existence of some moral issues that are completely unresolved.

This use of documentary film clips in well is "WE", because the word of history is political anyway. But in "Sweet Movie" the sexual fantasy is not political ...

In Sweet Movie it is more a kind of sexual imagery than sexual fantasy. Sex is always the dropping corpse as on the way to losing their identity. They are halfway between identity and non-identity, halfway between people and gods. This dropping corpse introduces some very specific anatomy. You are experiencing all kinds of anxieties while watching it. It's like something from another world.

How do you think people react to the massacre?

My feeling is that the main reaction to this kind of metaphorical experience of death is shock. The material is showing that death is something to be shocked. Also I really wanted to have some black and white footage in a very filmic way. We have three black and white photos: the children, the baby training and the black and white shot of the corpse at the end. This is the point where my fiction story becomes documentary. All this black and white footage then changes back into color to show that there is some kind of process of transformation, a transformation of Anna from a loving woman to a fear-bringing one.

Then you have the orgasmic fear of birth because the life after birth is the life on earth. There is Carole coming out of the suitcase, and her coming out of the very same pool, which is also sort of birth. Then there is the last which has this kind of sweet feeling.

The last on the canal looks very much like a symbol of birth ...

Yes, I am very happy with it. But I was not conscious of that aspect during shooting.

Why did you start off with the "Sweet Movie" television spectacular?

I think that's a mistake. The film should start with the last. Then was the rest of a scene, the moment of childhood. Actually there was no last in the script, there was only a shot of two lovers flying away after she kills him in the sugar. So instead of having a small scene with the last, the last became almost the whole film. The fact that the last is not at the very beginning is a sign that the editing process is not finished. I don't think it is correct that when film is not finished one already loses contact with time.

I also think that with other distribution I could make different versions for different countries. This means that I could cut the film in some places, and change it in others. I discovered that the French are more concerned with food, the Spaniards with violence. The Italians are more political so in Italy the film was shown with five titles. Pascale did not with my approval. It was because of the Ministry of Culture wanting the food of their parents, and showing on the plate of bourgeoisie. The whole massacre was seen as a political scene for a kind of political reason. These days we have a lot of radical movements, so people understood it. I was asked in Rome if that was an intention and I told them that I never give Marxist definitions to my projects. But I think that what Pascale did was right.

What's "Sweet Movie" done for your commercial reputation?

The great success in Italy was very quick, and Sweet Movie was about 60 per cent more successful in France than WR. Still, WR brought me a much better reputation in France than Sweet Movie, which turned some people off. It means that the last success of the film did not work for me. Obviously in the social state Sweet Movie is much smaller than WR, though people believe it is stronger because of the food and the massacre scene.

They can't even speak of these scenes, they don't know how to say it, they don't know how to explain why they are disgusted. Actually they are more disgusted than disgusted, they are just lost. And this is something unbearable.

It's going to make it difficult for you to get money for your next film though if you make a film which turns a lot of people and critics off ...

Yes, my feeling is that as soon as they discovered how strong the material was, they rejected a lot of material. We had another hour of great material. You can't stop watching it, it's so strong. We should make a sequence film of this material, but for this kind of thing you need a flexible producer. But it was not possible to put all the material in this film.

However, as most people only see a film once, it must be difficult to con-

vey the wealth of imagery that you put in ...

This is one thing that I don't know how to handle, how to solve. My films are not for art or cinema. They change the more they are seen.

But as you are accustomed to a degree of "WR" and "Sweet Movie" does this mean that after a couple of viewings the film's usefulness for discussion diminishes?

My feeling is that I can discuss it better, so better. They are mostly exposed to visual misperception and do this, so they need their own nature, especially if you watch them several times. Then you discover that things are disappearing, and they reveal their real soul.

This is again assuming that the audience that makes your film successful is different to the mass audience ...

I think that if I tried to reach large audiences, I have to produce three films a year instead of one Sweet Movie, but with the same actors and the same story. Sweet Movie is like before — it is a kind of event that people can only see one or two times.

When you talk about freedom, does film as being a guerrilla art, and about yourself as being revolutionary, what precisely do you mean by that?

First I don't know if I am revolutionary and, secondly what gives me the right to say I am. Sometimes I know I'm very creative and some of my sequences are brilliant, but I don't know if it's right for me to say whether I'm a genius or not.

I think being revolutionary is different to being a genius. I mean, you might be both, but they're different things ...

Yes, but it is the same question. So I probably have a talent for some things and a talent for others. Sometimes I go together, sometimes not. Sometimes I produce difficult things and sometimes I produce socially relevant statements that can hopefully influence social structures. In this sense you can judge whether it is revolutionary or not. Many people judge me as a counter-revolutionary. That I am not offended by this kind of labeling with me that I know what I'm doing.

TELEGRAPHY

- BOOKS**
- 1991 Angela Madsen
 - 1992 The Year
 - 1993 Anthony's Broken Silence
 - 1994 The Year of the Assassination
 - 1995 Daniel Halls
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The whole unit is built like a tank. It is a rugged and reliable piece of gear that is as fail-safe as Bolex know-how can make it, despite its light weight (about 7lbs for body and power pack).



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Helen Morse as Caddie.

PRODUCTION REPORT

CADDIE

Adapted by Joan Long from the autobiography of the same name, "Caddie" stars Helen Morse and Takis Efstathiou, with Jack Thompson, Jacki Weaver, Melissa Jaffer, Ron Blanchard and Drew Forsythe in the supporting roles.

The screen adaptation begins in 1925 when Caddie and her two small children leave the security of their suburban home after the behavior of her unfaithful and violent husband becomes intolerable. The film then follows the course of her life over the next seven years as she struggles to retain her dignity and keep her family around her. And to this end Caddie is forced to take the only work that will pay enough, that of a maid in a tough inner city hotel.

Though the film is essentially an account of the problems and adventures of a woman on her own, it is also a personal account of a place and an era.

Since 1978, when the producer Anthony Buckley bought the book's rights from its British publisher, the film has had a difficult, but not unusual history.

With the aid of a promotional brochure which simplified the ideas and plot of the script, Buckley approached 47 potential investors. These included influential and wealthy women, as it was

thought they might have a special interest in its story. Many large companies were also approached, including mining concerns and major distributors. On more than one occasion, however, investment was conditional to a change in Federal Government.

The final budget of \$385,000 is made up of the following investments: Australian Film Development Corporation \$250,000, Australian Women's Weekly-Channel 9 group \$60,000, International Women's Year Secretariat \$50,000, Roadshow \$25,000. The Women's Year investment is re-circulating in that any returns on its investment are to be used in future projects by or about women.

Sets were built on the old Circusland stage at Rozelle, though most of the shooting was on locations in and around inner Sydney. Many of these, including the old hotels, were virtually unchanged since the 1930s and required little alteration or dressing. In the use of these, and the employment of nearly 500 extras, Buckley hopes to give his film the expensive look needed for success on a world market.

Directed by Dan Crombie, "Caddie" is the first feature produced by Anthony Buckley Productions, and will be released through Roadshow at Easter 1976.

ANTHONY BUCKLEY

Producer

Anthony Buckley is one of the most experienced feature film editors now working in Australia. After an apprenticeship at Cinesound under Ken G. Hall, Tony worked for numerous production houses, both in Australia and overseas. Among the features he has edited are Ted Kotcheff's "Wake in Fright", Michael Powell's "Age of Consent" and Tom Jeffrey's "The Remorquants".

It was while waiting the chance to set up "Caddy", Tony's first attempt at feature film production, that he joined Film

What made you change from editor to producer?

Well to be quite honest, after Don Quince there wasn't any work around. I'm not very good at cutting commercials and I wouldn't pretend that I am because some of the commercial editors in Melbourne and Sydney are fantastic. I do find it more in drama and I feel at home in documentaries. There was nothing in the editing business at all at the time and Film Australia offered me a job as a contract producer. I must admit I had a lot of qualms about it but with Caddy in the back of my mind even then, I thought the opportunity a good one. Certainly the experience was valuable.

My philosophy is that you can't put yourself up on a pedestal in Australia and call yourself something, because there isn't the industry here to do it. When Caddy is finished and finished, and when Donald and I went to get another one off the ground, I don't get to go back to directing whatever is offered and I to achieve nothing is offered me. You have to keep your feet on the ground.

Did you at one stage consider the possibility of editing "Caddy"?

No. It isn't a bit of the experience queried why I wasn't editing the film, but the director has the producer over him anyway, without the producer having to go into the editing room after he's finished shooting and finding the producer after doing that with another film on. I don't think that would be very fair at all.

Do you then consider yourself a creative producer?

Yes. I have taken the production of making films that not only do we have professionals, but very good people who I can rely on to back me up. And that goes right through the production office, production accountancy and all that. I'll make the decisions and sometimes they are a bit reckless, but I'm still prepared to make them.

What made you select Don Quince as director?

Well when I was at Film Australia I worked with Don on *The Fifth Facade* — the Open House film. I



Director Don Quince (left), producer Tony Buckley, scripter/producer Michael Powell, and Ken G. Hall (right) on the set of Powell's *Age of Consent*.

felt he had great potential and was somebody who was not being given a chance.

Basically though Donald places me because he's very balanced and has a good understanding of things. I think that this one next year we'll all be talking about people like Peter Weir and Donald Quince which I think is very important. We've still got the problem of finding the directors and getting them up there so that people say, "Yes, you can do it. There is still a shortage of first assistant directors in this country who really know how to run a crew, a shortage of production managers who really know how to organize a film and get scripts broken down. If you don't have an efficient production manager and an efficient first assistant director, your film could go hopelessly over schedule and be completely mismanaged. We are very lucky to have both. At the moment we are still on budget, which is quite a relief."

Was one of the conditions of the Australian Film Development Corporation that you had to get involvement from a major distributor?

Yes. We looked ourselves instead to all the majors and we had the usual reaction: "No, we don't go into this sort of thing — we don't have any autonomy." They were very pleasant and very nice about it, but it was the same old story. And, in fairness to them, they haven't got

Australia. There he produced Peter Weir's "Whatever Happened to Green Valley" and Don Quince's "The Fifth Facade".

Tony has also directed two films: "Forgotten Cinema", a complete history of the Australian film industry, and "Snow, Sand and Sausages", the story of Frank Hurley's life.

"Caddy" was into its second hot week of filming when Gordon Glenn and Scott Murray spoke to Tony at his Rosalee production office.

against art films, but I'm personally seeing it as a quality commercial film.

Would you have got any money without the AFDC? Is that really a necessary first step?

I personally think it is at the moment. Certainly during the last few years no investor would even offer you a cup of coffee unless he knew you had already got something from the government. I think that's changing slowly. I think that people like Tim Burstall and Peter Weir, who now have admirable film records, will probably have less difficulty in raising private money, whether they have government money or not.

I still think the government and of it is an essential ingredient. Australian films are going to cost more, whether we like it or not. The AFC has got to be realistic in its approach. Because if our films are to reach an international market, they have got to have a look about them that makes them acceptable to that market. And that's why *The Man From Hong Kong*, which cost a half a million, looks a million dollars on the screen. Now we should be making Caddy as a \$450,000 budget, but we haven't got it. So we have to take short cuts all the time, and some of these are now dangerous to take.

Can you give any indication of which ones?

Art directors are really having a battle, because we've got \$10,000 for construction, \$10,000 for props and it's not enough. I mean, you'd never know. You'd think it's a million dollars on the screen, but it means they are working long hours and doing all sorts of things to bring it in with that look. Costume and art should be operating on a budget of around \$25,000 for a period film. We've made a deal for our own house in making a period film because that's a difficult thing to do in this day and age. You have to decide on which of the two possible types of film you are going to make, either you concentrate on the low budget \$250,000-\$300,000 film and be very careful with your selection of your subjects so you can get your money back in Australia, or you go for the \$400,000-\$450,000 type of film. It should be making a quality film for \$250,000 is more going to be pretty

a shortage. One distributor who was very interested was Columbia Pictures, and I believe that their interest is genuine.

I think the position is changing though. The fact that Tim Burstall's got Warner Brothers interested in *Max Frosch* is terrific. Greater Lines have always shown Australian films, and we now revelling in local films. Roadshow likewise. But what are Hoyts and Twentieth Century-Fox doing?

When you approached the distributors did they respond to "Caddy" as a good story, or as something that fitted a formula?

That's a very interesting point. I visited Columbia lived for a story a lot and thought it was definitely commercial. Michael Tarnet made an interesting comment when he said it was the best script that he had read locally which had an international ingredient. I asked what that was and he replied "It's about a woman, and there are some very valuable messages for that subject." I think that's something, and Graham Barker of Roadshow would agree with me.

What I'm really asking is whether they saw it as a 'quality film' or as a Tarnet?

I'd leave it for them to say. I'm coming at a quality commercial film, not an art film. I have nothing



Above: From the happy period of *Caddy's* life: Cobble and his Greek lover Pina (Takis Emmanouil)

well responsible. I would say that from next year on, the minimum budget for a quality type of film should be \$450,000. Now I know Tim Ruskall disagrees with me on this, but if we start limiting our budgets too far and limiting ourselves to a certain type of film, then the industry will go down very rapidly. The costs of production are going up all the time: chemical costs went up three times just between September and now. You go on location and you are up for \$60,000 straight away, for crew, per diems and meals.

I also think we have probably got to think from here to time of bringing in an overseas lead if we are working at that budget, because they won't back you for \$450,000 with just a local cast — not all the time. There was great progress put on me to bring Sarah Miles or Julie Christie to play *Caddy*, and I fought that all along the line. Who else could play an Australian beauty during the Depression, but an Australian? I think that paid off, and we are very pleased about it. We brought in the Greek actor Takis Emmanouil because there was certainly nobody here who could have played that role.

The big argument two years ago was that budgets couldn't be more than \$250,000 because on a four to six ratio that meant you required at least one million in box-office. Now when you put \$450,000, you are talk-

ing about a million and a half or over. Is that possible in Australia?

No, not always. It's a high risk area. Therefore, we have to look more carefully at what we are making and how we are making it, because the market has become such that we cannot just get our money back in this country. We are going to have to sell those overseas, and sell them well. It depends, you can't predict. I think *Sunday Too Far Away* will probably just scrape its costs back here, while I think its profits will come from overseas. *Pavane at Midnight* looks as though it has taken off and will get all its money back here.

It's no secret *Roadshow* and ourselves have got to get a million and a half back on *Caddy* if we are to get our money back here, but at the same time we're already gaining ourselves up to look very carefully at the overseas market for sales.

Do you think you have a chance of getting it back in Australia?

I'd like to think we have. I've always said we will, provided we go very carefully about it — and that depends on promotion. A producer won't get involved and show an interest in how his film is going to be sold, and follow it through. It is no use leaving it to somebody else once you get your answer paid. It's up to all of us to work together and make sure the public knows about it. Every

Below: Julie Thompson as the SF beauty Tati, with Cobble as the Gipper Benji's Dream.





The *Proposition* queue trucks along with *Pink* and *Cadillac* as they stroll through Sydney streets.

if we produce a failure, we've still got to go out and sell it, because the only way one can survive as a filmmaker is by getting one's money back — at the box-office.

One final question on budgeting — do you think we are underestimating our artists and technicians? I'm thinking particularly of Jack Thompson who must have contributed a great deal towards *"Sunday"* (going to sell). Now, he only got a figure of something like \$7000.

Basically I think the payments are fair and adequate. Certainly based on the figure you just quoted me, our figures are more than comparable, especially taking into consideration that *Cadillac* is a cameo film. I do believe that your lead star, like Jack Thompson or Helen Morse, should be offered a percentage of the product's gross. It's an incentive and they become more interested in the film and how it's being sold. For example the amount of time Jack Thompson has given to the promotion of *Sunday* is really fantastic — and I don't think he is over on a percentage.

It is one area though where we must be careful not to abuse our actors too much. You know you've got Jack in this picture on an SP budget. Well, he was only here for a week's shooting on the set, but all the girls from the building next door would wait outside all day just to see him. Jack Thompson is certainly becoming a household word.

There is a very strong feeling around at the moment that quality has come back to Australian film — especially with *"Sunday"* and *"Pinks"*. What are your thoughts?

I don't think it's coming for the first time. I think we had it and we lost it. I think some of the evanescence choruses helped us lose it and our sense of values. I think the *Sideways* films have enormous quality, as a lot of the early Twentieth films do. I think Ken Hall used to put quality into several of his productions and achieved it, but then budgets and time reduced in other areas. Forty



Director Don Chermak discovers the love scene with Tiana Emmett and Helen Morse.

Thousand Hibernians has quality, but other films of Charles Chauvel don't. The Ealing films in Australia tried for it and I think Tim Burstall has attempted to achieve it in a visual form, which is important. The *Cats That Ate Paris* has quality. As for the cinema and overseas, I didn't think so — I think they have often lacked taste.

It seems a particularly rewarding situation when good Australian film like *"Pinks"* are making money ...

I think that's true. I think there is a changing attitude among Australian audiences. Even down at the local Balmain newspaper they have seen *Sunday Too Far Away*. I asked why they wait and they said, "because it's an Australian film and we like Australian films now." I asked whether that meant they didn't like them before and they replied, "Yes. The others weren't very good, and some were a bit crude." I think that's important. *Pinks*, *Sunday* and hopefully *Cadillac* and *End Play*, are proving that you can give them quality as well as box-office. With *Sideways* Records they seemed to make a box-

office film, and they totally misjudged their audience.

By siding too low?

Yes, and by putting American B-grade violence on Australian A-grade audiences. Don't forget our audiences are paying much more to go to the cinema than they are in America. They made a total misjudgment and that reflects on us too because some of those sort of films have helped us get any sort of wage. They are destroying and undermining all the good we have been trying to do. Fortunately there has been a lapse in that type of production, which has given us a chance to get ahead. I'm all for co-productions where we are evenly split if we go into co-productions why only we will be swamped. We don't want to ever see what happened to Spain and England, where they walked in, bought everyone with inflated

Burstall film. That's a great breakthrough. If the *Sideways* Records people had thought of this approach, they wouldn't have had the disaster they have on their hands, because I don't believe that any Australian film director would have put his hands in such a terrible trap.

Anyway, it's no use, it's my mood, making films like *Sideways* Records because they can make them so much better over there. Whereas if we are going to have any breakthrough at all, it's going to be based on the ingredients that are indigenous. If *Pinks* is taking off and in America, it would be interesting to analyse why. It must be some ingredient that is not apparent in their own films. Now, *Pinks* is a classy film, and *Sunday* has Australian indigenous humor. For example, the rolling the roulette balls joke — very funny, very typical, very well done. You don't see it in a French or an American film. I think that's what's important about getting our films on these overseas screens.

The other thing I would say about *"Sunday"* and *"Pinks"* is the almost unique way they have used the Australian landscape. They haven't exploited it, they've just understood it. Consequently, the landscape has become a beautiful and haunting quality of these films ...

I think that's absolutely right. Perhaps that's where we did go wrong in the disaster to a point — with the exception of the comedies, which are the one indigenous thing that has always been successful whether good, bad or indifferent. The *Sideways* films exploited the Australian background, so did a lot of other films at the time. The *Squatter's Daughter*, for example, by today's standards is a sorry melodrama, but Frank Hurley's landscape photography of the Australian landscape. That sort of people packing into



Director of Photography Peter Jarrold and his Spectra, with Tiana Emmett and Helen Morse.

and then left them in rooms.

We can't afford to have that happen to us. That's why I'm very pleased to see that Warrens are taking it to Roadhouse, and, in particular, Heagood, about meeting at a Tim

the cinema, both here and in England. We had that, because they went into studio situations and made artificial films.

With *Pinks* and *Sunday* it has now come back

HELEN MORSE / DON CROMBIE

"Caddie" / Director

Helen Morse, one of Australia's most highly regarded actresses, graduated from N.I.D.A. in 1965. After several roles in television plays and series, she secured the role of the country schoolteacher in Cliff Green's *Marian*. Her feature film roles include *Stone* (1974), *Peterman* (1974), *Picnic at Hanging Rock* (1975) and now *Caddie*.

Don Crombie spent most of last year with the South Australian Film Corporation where he made *Who Killed Jenny*

Langby?, the pilot and one episode of *Stacey's Gym* and a couple of documentaries. Before this he had a 10-year stint at Film Australia directing *The Fifth Facade*, *The Choice and Personnel or People*, among others. He also spent 1971 in Britain working for the BBC. *Caddie* is his first feature film.

The following interview was conducted by Gordon Glenn and Scott Murray at the United Sound theatre, where the crew had just finished watching the previous day's rushes.

Is there much of you in *Caddie*?

Morse: I don't know. I probably won't know that until I have seen it all together. Sometimes I see something in the rushes, and think, "Shit, that's not her, that's me!" It kind of worries me at times because it's not me up there, it is a totally different person.

Obviously some things of me come through, when an attitude that she has is one I have. But there are also thoughts and experiences she's had that I haven't. It is from those that you create a character and make it live.

Do you find it difficult to carry a mood between takes?

Morse: It is always difficult, though it is probably easier if you have had a lot of experience. One of the big challenges of film is that it is such a highly technical business that you have to return to all the other people very closely. For example when Peter Jones is lighting a scene, part of my job as an actor is to be aware of what he is doing, because he will light me in a certain way to achieve a particular effect. Now if I don't take any notes I might end up saying my dialogue outside the lighting effectiveness he has created.

Are you conscious of the issues and?

Morse: Yes, I am. I am very into issues (laughs).

Are you using rehearsal?

Crombie: No, not really. Our problem is that we are working under great pressure, and we haven't got time to rehearse in a lengthy discussion. A rehearsal, walk through and more discussion. We have a walk through, the lights are set up and then that is it. We can't then go back and change our moods, because if we do we could lose a scene a day. It is a terribly tight schedule.

Morse: When I asked to believe a particular scene is read through any notes and bits of information that I think might be useful in terms of the character-motives, life history, period details, etc. So by the time we do a walk through I have a basic idea of the character.

In the script *Caddie* has a certain mood objective, and I consider as much as I can be what that is. My job is to make the moment in the frame come true — without acting it.



Helen Morse (*Caddie*)



Don Crombie (left) with Taina Emmannuel and Helen Morse

Crombie: One of the first things we did was have Helen involved in the first script re-write. She was then able to change some of the dialogue so what she thought would work best for the character.

Then we had a work's preproduction with various key people like Jacki Weaver and Melissa Jaffa, and discussed in reasonable depth how they would each play their roles. We also brought Taina Emmannuel in from Greece a week early. This was necessary because although Jane had

researched the Greek customs and ways of life, she wasn't absolutely certain of how a Greek would speak in English.

You seem to be using a lot of extras?

Crombie: We went to enormous trouble in the casting of *Caddie* — I think I interviewed something like 400 actors. So far we have had reasonably good luck, and especially in being able to keep within types

One thing that would really worry me is if for a tough shoulder push some we have a room full of young male models. After all, there is one main point in spending a lot of money on art direction if you run it by using the wrong props.

For the doll queues we have got some young men from an agency in Sydney. They had done a commercial for the army for which they all had short hair and sides. As the time we got to them it had all grown back. We gave them buzzcuts and they really had that lean look you associate with the Kolinda Trail and the films of Damien Parry. It is really good.

We are also going to Equity for allowing us to bring in a percentage of "outsiders". This is very important for the future, because one must be allowed to bring in some extras to get the faces you can't find in a casting agency.

There is also a documentary trail to the film that we didn't really expect. A lot of the scenes have been just happening while we record it, rather than the other way around which is the standard feature film technique. All the time, we have not let people just go and grab in a way a fan always been photographed and released. So the film should be a mixture of the documentary style, like in the pub scenes, and what are fairly standard dialogue scenes. I hope it will work, but until it is put together we won't really know.

The kids look good...

Crombie: I wish you had seen yesterday's rushes, because that little girl is really quite phenomenal. We did a scene the other night where Helen comes home and finds her brother crawling all over the kids and she then says "Am I taking it? Deborah 21 dropped the doll that she was clutching, and said "Oh money I dropped my doll". She then went back for it which was a lovely piece of natural action. I think Simon then looked at the camera and we had to do another one. Taking two, she dropped her doll. She did it twice and again for five takes, dropping her doll at the same point, and repeating the same dialogue. I'd say she performed as well as a seasoned professional actress, as far as timing and movement went.

The rushes seem to have quite a brightness about them in spite of them being set in the depression...



Caddie's unbroken first day at the box — with Jane (Photo: Warner)

Crambo: Well one of the interesting things that happened during shooting was that the film had much more humor than we anticipated. It has been fascinating for me because I have always been worried about Caddie being too depressing a story. In the scene I was just disarming for example, Caddie has to drag this huge, rickety mattress out of her room and strap it far across. On paper the scene reads rather silly, but when we shot it it became instantly very funny, because Helen is only 5'6", she and just peers over the top of the mattress.

You are not worried by the fact that it is funny?

Crambo: Not at all, I think it adds to the scene.

Similarly Caddie's relationship with the 50 books is very straight as paper, but when we got Jack Thompson and Helen together the thing just took off. That is the sort of thing I don't think you know until you actually get the actors together.

And another problem of these low budget films is that you just don't have the time to explore these relationships deeply. We have just got to get it there and shoot.

Some days you have to push against all odds to get your shots done, get on others it just sort of clicks together. On a number of occasions, we have run out of time or something and just had to go without a rehearsal. We did that on a bar

scene, which was planned as five shots. We ended up doing it in one amazing trucking shot, where everything happened in front of the camera. That one did work — I will claim that one.

It is the use of time that is of great importance. If we compare to make these sorts of films for around \$400,000 then we have to be disciplined in making sure the money ends up on the screen.

That is why the art department is so important. If you have a house in a scene then it can't be cut out and dropped on the ceiling floor because it would be a waste of a hundred dollars. Your camera here to be used properly, and you have to shoot your set in such a way that you don't need reverses because then you only need two takes instead of three.

Given the need to get the money on the screen, is there a risk that this policy could get in the way of the characters?

Crambo: I don't think so. I think it is a different thing.

Morris: I can only remember it happening once, and that was in the dressing room with the three barmaids. The art department hadn't been able to get in and do a complete job and I think one wall still to be finished. But in fact that worked brilliantly, because Dan was then forced to shoot into mirrors and he ended up getting a beautiful interplay between the girls. It made

that little dressing room come alive.

Crambo: I don't think it would make much difference if we had a budget of a million dollars, because then we would be sitting here saying "Oh we've only got 10 weeks to shoot it — we need three months. Oh if only we had two million." It is just the same problem on a larger scale.

It is interesting talking to people who have made the \$30,000 Film and TV Board films. I would think that all these directors are so scared off that me. The fact that my budget is 10 times what theirs is doesn't mean that I am under 10 times the pressure. I think it's exactly the same problem. They have two or three weeks to shoot 60 minutes, and I have six weeks to shoot 90. I don't feel under any greater pressure on this film that I have felt on any other. I have made.

How helpful then was the Film Australia experience?

Crambo: The biggest problem with me, and perhaps with other directors in Australia, is that I don't get much opportunity to work with Jones. Certainly not in the freelance world of drama, because let's face it, who can afford it. So I had become comfortable with the £85 to £110 rate, and was not used to the camera, the equipment and what it could do. I had spent the last two years working in Britain for television, and it is hard to suddenly start thinking in terms of

the big frame where you can do much more in one shot. I remember Peter Wein saying exactly the same thing when he came back from making *The Cam That Ain't Paris*.

And that is where Film Australia is very, very good. You get an opportunity, and if you feel it is an opportunity at all, there is a recognition of the need to experiment.

While that is good for directors, what about actresses like you Helen? Do you have a continuity of work that allows you a chance to experiment or practice?

Morris: Well, the continuity of work in films is not over good. There was *Murder and Madness*, which both taught me a great deal. I have been very lucky this year because I have done *Pointe at Hanging Rock* and this is only just hope to continue. Do you ever feel that you are acting in a vacuum in Australia?

Morris: No, I feel that I am acting in a very strong environment. I think it is fantastic. The people I have met and worked with all generate great energy. You could say that I am allied to be positive, because I have been lucky enough to work on good films. But I think that if anybody is a bit more positive, everything is going to get better. Hopefully we have got out of that terrible stage of knowing everything that comes along, because we have seen very talented people here. I think the Australian film industry



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ALBERT WRIGHT



Albert A. Wright (78 years) is standing behind the smallest projector. The *Glory Theatre* program runs, 10-14.

Albert Wright was a perfectionist in and around Melbourne for more than 57 years. During these years he saw the introduction of sound and the era of the giant cinema. He also studied the developments in film presentation, including Kinescope's early attempts to simulate color with filters.

In this interview, conducted by Melbourne Festival director Erwin Rade, Mr Wright begins with some reminiscences on the early days of cinema in Australia.

The first time I remember seeing a film was at the Richards Opera House. Later re-named the Trovit. It was mentioned in the program with just a few words, 'kinescope', and always shown at the end of the show. The projector was in the dress circle — so forth — and operated by a woman.

The thing that struck me then was that there was no take-up drum — the film just went into an open basket. This could not have been early films, as there was in those days a safety film made by Pathé Freres of Paris. It was considered a safe film and was 35mm — not the sub-standard size. Its mechanism was that it deteriorated and became very brittle.

Bourke St was the street for entertainment, as it is today. In nearly all the theatres the film went right across the back wall, with no attempt at masking off the image. They usually had one projector with the main feature spooled up on one over-run cassette. This kind of projector was burned after a while, but in late as 1925 it was still being used, and they were common in the country.

Why was it banned?

Because of the fire risk and the approach of conservative theatres. But at least two city theatres had single machines — Watts and Spencer. When the big speed rate up, a slide was shown which read "The orchestra will now play a popular chorus".

Although the city was the main cinema center, the bulk of the films were screened over Prince's Bridge. Where the YMCA is now, was Watts Picture, and where the Art Centre is, was the site of Spencer Picture, formerly Writhe Park. Writhe built the circus arena building about 1900, and later leased it to Spencer on off-seasons.

What kind of screen was used?

I think it was linen, not canvas as one would expect. But that screen had a double purpose. Just before World War I, the prices were two shillings and one shilling, but on Saturday night the price was usually so inflated that if you came late you could go around to the back of the screen for shillings.

Down in front was the sound

effects man, he fired off guns, made galloping horse noises, how whistles and did anything he could think of. He read out the titles since everything was back to front. He also used a megaphone, at the orchestra was an opposition on the other side of the screen.

There is a strange sequel to this, far underneath the cinema seats behind the screen were the laboratories — belonging to Pathé Freres, of Paris. It was here the emulsions were processed, and when I went to work at Henschel's around 1921 I met the man who used to be in charge. He told me that since he would sometimes forget to cover his tanks he would find on Monday mornings green shells and 'fally' gasses floating in them.

Some of the early 'big' films — the original *Qwo Vado* made by Cines in Rome and another called *Minerva* — were shown over the road, at Watts Bourke St had mostly smaller films.

Were they one or two reels?

A mixed bag, anything from 100 ft (91 m) to 3000 ft (914 m). In early days star value did not count for

much. It was possible to show a documentary for a week. I remember seeing the construction and opening of the Finsbury Canal at Writhe. Also *South with Skeddah* photographed by Hardy.

It was a long time before we had extended sessions, nearly a weekly change and a Saturday matinee. A big change came to the film industry when the Phillips Bros came out from America. Their aim was to promote continuous films in Australia. They opened the first cinema in Sydney, the Crystal Palace. It was a great success, and a second theater soon followed next door.

The Phillips Bros were also in Bourke St, but their heavily program were confined to short subjects. An hour's run would highlight a drama of around 1900 ft (575 m). Along the road, Heyts opened St George's Hall, and re-named it the Heyts De Luxe.

Heyts was Australian owned then?

Yes, there never was a real person called Heyts. It was controlled by a George Griffith and a dentist named Russell.

How many theaters did Philips have?

The Melba, the Palace, the Palais, and of course Luna Park.

Wasn't the Palais built in 1927?

The new Palais was, but before when Luna Park had got under way, the Palais de Danza was built across the street. The first was had only started, and after a while complaints were voiced about dancing while cars pass—were owners fighting for an Philips were conscious of this, and as America was not yet committed to the war, they closed the Danza and re-opened it as Palais Danza.

Let's talk about yourself. You started in films in 1912.

Yes. I came from the three little towns of Charleston where Saturday night was the weekly film night—on Friday, Sunday, except for children. One particular night I happened to be sitting not far from the portable projector room when the operator beckoned me over. He was having take-up trouble, and needed my help to keep the film from running into the floor. So my introduction to the business was as an extra pair of hands on no pay—only 57 cents a day.

The projector was the better type—the film passed around a hard wooden circular cam that pulled down the exact amount of film with each turn of the handle, and the operator moved up and down for focusing it.

The illuminant was kerosene, a poor substitute for what we have now. It consisted of a cylinder of oxygen and a device called a siphonator made of an upturn of water piping in spray, filled with a substance not unlike "Vaseline" in those days. A quantity of ether was poured into one end and given time to allow for the vapors to circulate through the pipes. Inside the lamphouse was a lattice of brass, about the size of a table, laid on top of the lamp house to keep the ether from coming down, and you had all the light you could expect. A single blade shutter as frame gave the continuous light show. You couldn't afford to turn the time as the film was too two dimensional. Consequently the early film shows were called "the flicks."

How did you get to the Galaxy?

I was working in a department store across the road, near the Theatre Royal when I saw an advertisement in *The Age* indicating that I could be taught in a graph operating if I applied to the Galaxy. I was across at lunch time, saw the chief and was told I could be taught for 10 pounds. I borrowed that from the local pubman and with that I was in the business professionally.

After a while the two chief operators took a lease on a theater in Canterbury—the Melba, the old one and to the station. So with another buy, also an insurance, we opened the Canterbury show. We did everything—except the theater,

collected the program from the city, delivered handbills within a two mile radius, and posted up posters—all for 52 a week.

About 12 months later, on my 16th birthday, I enlisted in the Australian Infantry Force, but just as I was about to embark, the war ended. So I was back in Canterbury, but not for long. I had an opportunity to go into the city as an assistant at the Australian.

I was fortunate to be working with the projectionist who engaged to come out from Britain to project Krasna's colour, directed by Chris Urquhart. The film was in black and white, but every thousandth frame was substituted photographically. The first orthochromatic, the next panchromatic. It was grand. Even the projector was a Saphira from Britain. Behind the mechanism was a color filter.

One section was orange-red, the next blue-green. I believe there were four openings. A two-blade shutter in front completed the set-up. In order to get the color effect I had to wait only an effort; the projector had to travel twice as fast as normal—32 frames per second.

For example take the *Utah Lake*. In the first frame the George Cross would be bright allowing the red to fade out while the blue came in. St. Andrew would be dark and the blue filter held back. Then in the next frame the pattern would be reversed—blue filter, bright St. Andrew, so red filter, dark George Cross.

It was color certainly, but very hard on the eyes. Instead you justed the film up constantly, you were in trouble. You would have a red day or green hour. However, this was recognized, and a clock was fitted to the shutter which they played a tooth and brought the film back into register.

What year was that?

About 1918. The only other color at that period was Pathé color from France—quite good, made from a negative that had acetate removed to an electric steel roller. A frame to frame job. The process resembles black or white screen work of today. It was very popular, although it did have a chocolate box look.

We are now approaching the present era, and around the twenties the American influence was being felt. Desiring Paramount was on the march with the Dr. Milla productions. It was the time of the Barrymores, Gloria Swanson, Walter Reid, Bill Hart, and all the great first stars. And the public became aware of personalities.

We had a small advantage at the Auditorium over other shows, inasmuch as to raise the film had a weak point—a vocal or instrumental number—so top-ladder artists. Then we had what was called an "amphiphone prologue." A little playlet on its foot, all in song. It put the audience in the mood before the film commenced.

One little stage show was sounded off with the Melba's Philharmonic Choir of 60 singing the *Handicap Chorus*.



Col. de la Miller The Two Commandants, the film that opened the Galaxy.

TYPICAL PROGRAM AT A CONTINUOUS THEATER Empress Theater, Sydney, Monday, December 28, 1912

TYPE	TITLE	MADE BY	LENGTH (in ft.)
1 Comedy	ROTUNG WILL BE BACK IN THE MORNING	La Coo	914
2 Trick	UNDESIGNED PRUIT	Lax	300
3 Comedy	NEW ALBATRAZ AND HIS CREDITORS	Deviss	368
4 Drama	OFFICER ITA	Who made the first Dr. Jekyll and the first featuring King Bettle and screened at St. George Hall	548
5	THEATICAL SKEWET WITH KISSING THE Feet of Australia (first scene with a motion picture camera) (EXCLUSIVE)	T. F. Go	600
6 Feature		Williams (The was the J. D. Williams who came to Australia with the Pathé first)	1200
7 Comedy	THESEBOLLS (EXCLUSIVE)	A. B. (A. B. is the American manager for the Galaxy in New York. The film of a scene featuring Harry Williams)	560
TOTAL FOOTAGE			4417

Thus—Pr—Set—Continuous shows always had a mid-week change

TYPE	TITLE	MADE BY	LENGTH (in ft.)
1 Comedy Drama	THE LITTEBIRN'S LESSON	Seawary (Made by Seawary and Anderson Anderson with Seawary (known as Seawary King))	960
2 Comedy	REWARD OF PERSEVERANCE	Burke (Early British film)	418
3 Drama	TWO ACES	C. & M.	1075
4 Trick	SALMON FISHED IN SWEDEN	Swedish	363
5 Feature	THE CRONDER	Lubin	1040
7 Comedy	THE TWO SICKENS	Clara (Clara to become a prominent actress competing with the first Dr. Jekyll)	414
TOTAL FOOTAGE			4008

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The Police Chief's wife. For her — a shark is a shark



"It's going away up north" — in Queensland: Picnic at Hanging Rock

PICNIC AT HANGING ROCK

Stuart Murray

Picnic at Hanging Rock is a film of quiet terror and a beauty which evokes both sympathy and awe in a beauty so effectively understood and set in a dreamlike and haunting. **Picnic** is a film of the subtle and subtle, a film which has no real action, but it is a film of the best that has been made in Australia.

It opens with a credit sequence that of itself makes the nature of the film, and the youth, in a way that is not only a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia.

However, **Picnic** is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia.

The story of the film is a story of the best that has been made in Australia, but it is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia.

The story of the film is a story of the best that has been made in Australia, but it is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia.

a character's moment. And the use of low-angle and medium shots, every time they look to look at the rock.

Quite a point is made of this in the film, at the end of the film, when the girls are in the boat, and the girls are in the boat, and the girls are in the boat.

It is, however, a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia.

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school, while the girls find an amazing danger in their journey. The girls find a way to the school's gate, and to the school's gate, and to the school's gate.

The film is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia.

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would have been the rock, and it is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia.

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The film is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia, but it is a film of the best that has been made in Australia.

The dancing with style continues around Mount View (John Valley) before the crowd. *Flora at Hanging Rock***1 The Poetic — Miranda is gone**

Throughout the film, when people greet Miranda on her arrival, all the members of the group are disappointed a flock of geese over a close-up of Miranda. The camera shows a close-up of Miranda. The camera shows a close-up of Miranda. The camera shows a close-up of Miranda.

After Miranda's death, the camera shows a close-up of her body. She is lying on a white cloth and her eyes are closed. The camera shows a close-up of her body. She is lying on a white cloth and her eyes are closed. The camera shows a close-up of her body. She is lying on a white cloth and her eyes are closed.

A part from these close-up shots are the others, such as the group of people who are looking at her body. The camera shows a close-up of her body. She is lying on a white cloth and her eyes are closed. The camera shows a close-up of her body. She is lying on a white cloth and her eyes are closed. The camera shows a close-up of her body. She is lying on a white cloth and her eyes are closed.

2 The Self — rock is time now

George's last words to Miranda are "I am not a man, I am a woman." This is a very important line. It is a line that is repeated throughout the film. It is a line that is repeated throughout the film. It is a line that is repeated throughout the film.

George's last words to Miranda are "I am not a man, I am a woman." This is a very important line. It is a line that is repeated throughout the film. It is a line that is repeated throughout the film. It is a line that is repeated throughout the film.

3 The Romantic — disappointment is close

Early in the film, and during the final scene, George's last words to Miranda are "I am not a man, I am a woman." This is a very important line. It is a line that is repeated throughout the film. It is a line that is repeated throughout the film. It is a line that is repeated throughout the film.

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The lovers' greeting night. Miranda (John Valley) looks back at the face of Hanging Rock. *Flora at Hanging Rock*



She was the first

JAWS



Intelligent Matt Hopper (Richard Dreyfuss, right) and Police Chief Brody (Roy Scheider)



The Mayor of Amity (Marvin Minsky) signed with Brody and Hopper when they left the beach again



A shark waiting nearby follows them gaily, waiting for the disaster. Again, the fourth of July



The shark's return



The fragment of the ship along the fishing boat

Right: Brody's boat is seen from the shark







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LEONARDO
VISCONTI
conversation piece

AUSTRALIA

*Picnic at
Hanging Rock*
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Oregon
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Hallel Adele
Bisnauço da La Cade
Providence
— 80 minute color
documentary about
Luis Bunuel
Ophelia



The Right: A moderate price pairs nude models who then cross the street to take to classical music.

For let and left, the well-respectable party of Martina Linn.

Center and below left: Director John Lamond and cameraman Gary Whipple with a nude model in generating the suspense of sex that.

Below right: The erotically relaxed The camera a nude scene in her right.



No wardrobe mistress was needed for **Australia After Dark**. John Lamond's pot-pourri of exotic and erotic happenings. Sequences include a homosexual wedding, a restaurant that serves cooked snake and wild cherry grub, an artist who uses nude models to paint his murals and an orgy where a girl has cream, strawberries and honey eaten off her naked body.





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Policy Statements

Confirmed from page 235

The Commission will assist in efforts to bring cohesion to the industry, primarily by providing a meeting place for inter-industry, enabling stakeholders from the industry and providing information to the industry.

The Commission will maintain close contact with all sections of the industry.

The Commission's policies and any evolution of these policies will be made known to the industry.

Advice from the Commission will be made available to all producers, whether financed by the Commission or not.

Project Development

Structure of Project Development

1. All applications for the Australian Film Commission regarding funding will be automatically referred to the Project Development Group.

2. A Project Officer will provide information regarding Commission policies on project support that is available to the applicant in various forms (available feature film, documentary, short film, TV production etc.). This paper will be updated to reflect alterations based on funds available in any year.

3. Project Officers send out basic information for applications and issues standardized applications forms together with comprehensive information on how to fill out the intention projects, a Group Officer will visit applicants on a regular basis to discuss matters and give assistance in completing and preparing applications. All inquiries to the Australian Film Commission will be responded to and offer possible of applicants will be invited to visit the office of the Commission and fill out their application form with the assistance of a Project Officer.

4. Application - All applicants will fill out the simplified application "Form A". This form is designed to include the preliminary information regarding applicants' name, company type of project, be will add information on company structure or any associate individuals at the subsequent form - "Application Form B" - which will include only when the project has been formally approved by the Australian Film Commission.

3. Completed Application Received "Form A"

5. Project file opened by Project Officer

Project Officer makes preliminary assessment

Project Officer evaluates for consideration at select

project at select meeting. His recommendation will be forwarded to the Project Development Group decision reached by group and forwarded with project decision upon to appropriate Commission.

6. The Commission's decision to put forward at the weekly full-time Commission meeting. The Commission will examine the application and decide and advise the documentation for consideration at the meeting meeting at the full Commission.

7. The Australian Film Commission will provide the project for preliminary funding.

8. The Director of Project Development may

9. Acceptance of the application

10. Rejection of the application subject to the obtaining of independent assessments for the consideration by the Project Development Group.

11. Rejection and re-examine with applicant to assist in re-application (if necessary).

12. In the event of the Director recommending approval of the application a file is opened and a forwarded to the weekly meeting at the full-time Commission meeting for final consideration.

13. In the event of a decision being made in accordance with

14. A Project Officer is to open a file and is to open a file (including assessments, reports) for presentation for evaluation by the Project Development Group committee.

15. Applications submitted by the Project Development Group committee are forwarded to the weekly meeting of the full-time Commission for consideration at the Commission meeting.

16. The weekly meeting of the full-time Commission - any applicant the information should either by the Director or the Project Development Group officer or any other staff member.

17. The meeting may allow the Director of Project Development Group to take any such further action as is necessary.

18. It is implied that at any stage of development a project can be rejected by the Commission.

19. The Commission's decision at the weekly meeting may grant preliminary approval to an applicant and provide funds for such application so to assist on such terms as they think necessary.

20. Applicants have the right of appeal at all stages of the evaluation process.

21. Upon completion for funding at any level, the Commission will be responsible for the project at the Commission, financial, legal, administrative, etc. will be motivated for the maximum effectiveness at

the project at every level. Marketing will be approved and their final actions will be approved.

Acceptance of Project - Production Funding

22. In the event of funds having been allocated for advertising by the Australian Film Commission, the applicant must provide Form B, which is submitted to form by the Project Officer. When completed, the project is submitted to the Director.

23. The Director evaluates the project and may call for further assessments. At the same time he obtains evaluations from the financial, legal and marketing sections as to the project's viability in those areas.

24. If the financial and legal sections recommend, and the Director's evaluation of the assessment is favourable, the project will be put forward to the weekly meeting of the full Commission. When possible the Director shall develop and summarize the information regarding a submission. It will be his responsibility to reduce the paperwork of the full Commission regarding projects which have been approved at all stages of their development through the Commission.

25. In the event of a decision being made in accordance with

26. A Project Officer is to open a file and is to open a file (including assessments, reports) for presentation for evaluation by the Project Development Group committee.

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Andrew Johnson
Chris Garner

THE 1975 SAN SEBASTIAN FILM FESTIVAL

Erwin Pado



Jose Luis Borau as the Mafia godfather governor in *The Postcard*

Over such an international assemblage of the Venice Film Festival, San Sebastian just hasn't gotten its place as a major art film festival. Granted, at course in the end-of-the-century, commercial festival, but this year the 35-year-old San Sebastian Festival achieved its aim — it was undoubtedly the most revealing of the competitive festivals in 1975. The festival was of a high standard, the jury competent and the prizes fairly given.

It is all the more gratifying why the Australian Film Commission chooses to enter Australian film only at Cannes. *Run, Hide, Run* by Peter Jackson would have made a considerable impression at San Sebastian and could have received a major prize.

Disappointing against the high standards of the festival is the fact that the jury's choice of the best foreign film was *Run, Hide, Run* by Peter Jackson, which was a disappointment. The jury's choice of the best foreign film was *Run, Hide, Run* by Peter Jackson, which was a disappointment. The jury's choice of the best foreign film was *Run, Hide, Run* by Peter Jackson, which was a disappointment.

The best film in the festival was *The Postcard*, a Spanish film by the recently emigrated director, Juan Luis Borau. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre.

One could find the film to be a little tedious about the middle, but it is a fine, well-made film, and one that is well worth seeing. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre.

Viktor Schobert's *The Last Victim of the Police* is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre.

The Last Victim of the Police is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre.

Schobert's film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre.

Medvedev's *A Murder on the Bridge* is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre.

A Murder on the Bridge is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre.

The festival is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre.



Top: Director Francois Truffaut and her actress (below) in *The Story of Adele H.*

Below: *Adele H.* and her lover, the English officer who pursues her to the end

The Story of Adele H. is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre.

The Story of Adele H. is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre. The film is a masterpiece of the genre, a masterpiece of the genre, a masterpiece of the genre.

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Picnic at Hanging Rock

Probably the most beautiful film ever made in Australia

Based on *Jean Lindsay's* haunting novel, *Picnic at Hanging Rock* is a thriller set in the year 1900, a macabre story of a party of schoolgirls who set out on a picnic

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Christa Brown, Margaret Foxworth — 39

Columns

AUSTRALIAN WRITERS' GUILD

The Australian Writers' Guild emerged from its annual general meeting with David Gooden as the new president and Cliff Graham and Ted Roberts as vice-presidents. Ian Mackinnon is continuing with the Guild and has been appointed general secretary.

The Guild has also reintroduced the annual election of a voluntary committee. The new members are: Brian Deegan, Don Coleman, Bob Carver, John Deighton, KJ Deane, Brian Paul, Howard Griffiths, Ian Knight, John O'Grady, Charles Stiller and Alan Ward.

In spite of our cuts in the Government and external sponsors for higher Australian content, many TV shows were so-called when it was in our work, notably *Police* for a while. This is because they often produce scripts up to six months ahead of production dates. But since they stop, it is only a matter of time for directors, editors and technicians involved in the sequence films.

We have members in general production and who write for the screen — now and in the past. They are not in the industry for a decade.

For the Guild is in a state of affairs. The Guild is preparing for the first ever Australian meeting in Sydney in 1975. The Guild is also preparing for the first ever Australian meeting in Sydney in 1975. The Guild is also preparing for the first ever Australian meeting in Sydney in 1975.

The Guild's new executive has also resumed negotiations with the General Agreement on Trade and Tariffs (GATT) on the Australian Agreement. The attitude of the Australian Government is that the Australian Agreement is a necessary condition for the Australian Agreement. The Australian Agreement is a necessary condition for the Australian Agreement.

At the same time, the Guild is preparing for the first ever Australian meeting in Sydney in 1975. The Guild is also preparing for the first ever Australian meeting in Sydney in 1975.

The Guild is also preparing for the first ever Australian meeting in Sydney in 1975. The Guild is also preparing for the first ever Australian meeting in Sydney in 1975.

ASSOCIATION FOR A NATIONAL FILM ARCHIVE

The Association, in its six months of existence, has been an extremely successful series of the association, along with the service teams in Australia. The Association is a necessary condition for the Australian Agreement.

At this point we discuss the major issue in the Association's work. The Association is a necessary condition for the Australian Agreement.

initiated by the Special Minister of State's Australian Agency.

While the Australian Agency is in the process of making a decision on the Australian Agreement, the Australian Agency is in the process of making a decision on the Australian Agreement.

A lot of work is in the international market place. The Australian Agency is in the process of making a decision on the Australian Agreement.

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NATIONAL FILM COLLECTION ACQUISITIONS

Recent acquisitions in the National Library's National Film Collection include *Police* for a while. This is because they often produce scripts up to six months ahead of production dates.

The film collection will now have a new look. The film collection will now have a new look. The film collection will now have a new look.

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China, Argentina, Spain and Italy. The Guild is also preparing for the first ever Australian meeting in Sydney in 1975.

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PRODUCERS AND DIRECTORS' GUILD OF AUSTRALIA

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My business partner who is a producer of film.

A readers have questions about the Guild. The Guild is also preparing for the first ever Australian meeting in Sydney in 1975.

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Soundtracks

Iron Hutchison

Freshets or composers of film music come and go, and one often dreads more by the consistent success of the film than by the artistic value of the music itself. Maurice Jarre's score for *L'Amour d'Armen*, a singularly dull-as-a-plat score from the apparently grand man theme, promoted this Franchman to such astronomical success that at one stage in the music it seemed as if every film was carrying a Jarre score — all of them embarrassingly alike.

Elmer Bernstein, Henry Mancini and Lalo Schifano, skilful musicians all, have each had three or two of plays in that same dread. Even songwriters such as Bert Sheinberg and Rod McKuen have managed screen credits for themselves, the former winning two Oscars for *French Kiss* and the *Sandwich Kid* (and quite correctly for the *Rainbow* song, the other ridiculously for the most tastelessly and, and the latter having the temerity to suggest the scoring of *The Prince of New York*). *Brooklyn*, which he then joined in his scorching mediocrity.

At present the man of Hollywood is undoubtedly John Williams, born in New York in 1932 and educated musically in the University of California and studied. The talented pianist, arranger and composer has been associated with over 30 major films, but has really come into his own over the past three years. Since *The Poseidon Adventure* he has become the lucky chosen for disaster films: first *Khartoum*, then *The Towering Inferno* and now *Jaws*. [Williams did not write the melodies or lyrics for the last three that emerged from *Poseidon* and *Towering Inferno* — these were the works of Al Kasha and Joel Hirschman.]

John Williams, on the basis of his scores now available on record, is an eclectic professional, capable of providing appropriate music for a wide variety of film moods. The earliest example of his awarded film music goes back to 1962 (when he was still barely 30) as *Johnny Williams* and *Charles Harnett's Diamond Head*. With collaborations by the ubiquitous (and always brilliant) Arthur Morton, and a main theme by Hugo Winterhalter, it is an effectively professional score, but quite undistinguishable from those of a dozen other capable writers. Other early efforts from the studio include the music from the *Magnum 70s* (How to Steal a Million), Nicolas Woods' *Secret Passions*, and *Valley of the Dolls*, where he primarily worked as the role as a slick and skilful light-weight

composer-conductor, on a level, perhaps, with Mancini and Schifano, but not nearly as interesting as other young Americans, such as Jerry Goldsmith or Jerry Bruckheimer.

"Nevertheless, it was going fast. He received his first Academy nomination (in the Best Scoring category) for 1967's *Valley of the Dolls*, and his second (his best original score) in 1970 for *Star Wars* (the *Revenge*). By this time, "John" had been replaced by "John" in the credits, and he was beginning to make his mark on the music world at large. His score for *The Rescue* (CBS S&P 23352) was spotted, operatic music, splendidly written for strings, and strongly Americanized in its melodic style and 1940s-like themes.

The same year he went to Britain, and in October awarded the music for the George C. Scott *Swanwick* York *John* film, originally made for American television, but released elsewhere in cinema. Here was another case in Williams, a score which revealed his talent as an unexpected composer. The film's bland treatment of the rescue book did not impair anything like the brooding and compelling score. Bernard Herrmann provided for the Fox version of 1964, but again far surpassed, clear and strong to advantage. Williams' score was a case in point in the studio. It had a lovely romantic theme, some chilling effects in the end scene, and some contemporary techniques and devices of great invention. The score (*Capitol SW 544*) links real romantic flavor, but then to do so.

In 1972 he won his first Academy Award for his album of the Broadway success *Hallelujah* on the film — he didn't have much to do in that year. (Walter Scherz's *Willy Wonka & Chocolate* and *Requiem for a Dream*, for example, but it was the real beginning. He was nominated twice in the following year for his original scores for Robert Altman's fascinating *Images* and *The Poseidon Adventure*. [This was the year Hollywood tried to assign an eclectic composer and gave the music round to Charles Chaplin for *Limelight* — an utterly unimpressive score]. *The Poseidon* score was never needed and although *The Morning After* was soon tarnished into oblivion by the disc jockies, Williams did compose some fine credit music to much the same score as a stand-alone score. The *Images* score was crude and naive, matching *Images* and *Limelight* a wonderful photography and Altman's moving direction of this study in schizophrenia. Possibly a lot of its effectiveness was, however, due to the

sound collage derived by Score Yarnish-Ta and others.

The worldwide success of *Poseidon* stirred the disaster cycle, and took Williams along with it. Both *Khartoum* and *Towering Inferno* featured "plastic" people and Williams' music in all surface brilliance and little else. Nevertheless, it is brilliant, particularly the two main title themes (the former for the co-incidentally similar helicopter fights which open both films). Both are strongly melodic and rhythmically satisfying, the theme for *The Towering Inferno* such as its soaring melodic leaps of an octave and more, being particularly suited to its setting.

The orchestra on the recordings (*Khartoum* on MCA S&P 5443 and *Inferno* Warner BS-2830) play the dancing score with somewhat expertise, including the particularly horrendous section for horns. Both discs have filler tracks which do not appear in the film, and the *Khartoum* ones there fit a little too easily into standard Hollywood hit song patterns for comfort although, especially, nobody got words to it. The most extended composition on both records is the 16 minute or so dramatic music from *The Towering Inferno* which, musically effective in the film, does not stand up to repeated listening in isolation. *Jaws*, due to come in November, is a tremendously exciting film, brilliantly directed and edited, and for it Williams has written a splendidly effective score (MCA-MAPS 7099). Echoing anything remotely resembling a suitable music score, Williams has used the lower reaches of the orchestra (particularly the double basses) in a variety of effective manner (two notes, a single note, murmurs, a rumble and building throughout the whole dramatic range of the orchestra) to signal the arrival of the shark in the vicinity. Combined with the camera work and editing in these segments, this works as a particularly unerring manner, and the rigid *Khartoum*-like rhythm and stinging music from *Jaws* (which is a case of pure overkill) has been a success that may have been his writing for the film throughout this film is especially successful. In addition, the record contains an attractive sequence (titled *Prologue* — *Tourist on the Moon*) which I don't recall in the film, and is an extremely attractive piece, full of the feel of the sun and space. Director Squelcher (Williams' work on *Jaws* to Korgel's *Sun Black* and *Harrison's People* in terms of effectiveness, and it is hard not to agree with him.

The subject matter of *Jaws* does not allow the "shar" (brava) display seen in Korgel's *The Sea Hawk*, or the darkness of character which *Poseidon* gave *Herrmann*, but in every way that can be said for *Jaws* is absolutely gripping. With the music alone in what seems likely to be the biggest box-office success of all time, the career of John Williams, now in his early forties, could hardly be brighter. ■

Paul Winkler

Continued from Page 122

The next film, "Steers", ends with a conveyor belt which looks as if it's coming toward the audience. Was that intentional?

Yes. I was living in Paducah when I watched them cut down trees and you them into this "conveyor-belt" machine, and I thought it a rather strange ending for a tree. So the idea grew that if trees could react, if they could scream or something, what would they say?

I moved westward and felt the vibrations of the machinery coming through the soil and I felt that if I could show this natural coming

through my lenses it would be the most direct vehicle to carry the message of the trees. The first film on the idea of using slow speed film and manipulating the zoom lens, which I had used for a little bit. It couldn't have been shot in any other way. The response I needed from the trees was something through the machinery that was destroying them.

And your next film, "Dark"...

I felt some identification with the Aborigines. I knew that what those people go through is far worse than the hassles I had as an immigrant. When I was in the street, you can't tell I am German, but an Aboriginal has black skin and there is no way out of it for him.

What about the soundtrack in "Dark"?

It was a recording of a diagnosed case as two tracks, and always attend to something on each.

"Black Wall" was the last. Do you want to add to what you have already said?

Well, to me it's one of my most satisfying films in terms of pure cinema. I chose the subject not only because I am deeply related to it, but because we all live within brick walls and most people tend not to take in any account of this fact. Bricks are, after all, a very common type of material that we come every day into contact with.

I wanted to show that they can be quite beautiful and they often are when constructed from the fact that after seeing the film you only change your attitude and take a different look at a brick wall the next time you pass one. ■

PHOTOGRAPHY

(All film listed are printed, directed, photographed and edited by Winkler)

1966	Steers
1968	Black Wall
1969	Black Wall
1970	Black Wall
1971	Black Wall
1972	Black Wall
1973	Black Wall
1974	Black Wall
1975	Black Wall



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Francis Ford Coppola

Continued from Page 202

How has it developed since then in the form that it is now? I like it that you are planning to direct it.

What happened was that when I read the first draft of *Apocalypse*, I really thought in many ways it was the perfect film story, the metaphor of a journey up a river to find a guy it's based on Joseph Campbell's *Hero of Darkness*. In fact my script which I am now rewriting from the original is based on it to an even greater extent. The original script was profoundly interesting, and made a really interesting and unusual statement about the war, that was not political in a very short or message sense, but in a big sense was really political.

I tried to get George to do it, but he was always too busy. Then, as we were talking our upcoming film to someone famous, he said it was what they were buying the other films, including *Apocalypse*, because they wanted to get my next film, that my next film (the Tucker project) was going to take a year and a half to get off the ground. I thought, when I direct *Apocalypse*, that is while both of things would be in the place.

I was under a lot of pressure from my foreign distributors, since I had promised them one film of mine, which as I hadn't written it was going to be two years off. The *Apocalypse* project looked like being very easy, since Mike Nichols was the only one I had to direct. I felt that the things I didn't like in the script would only be magnified if he directed it.

It has a lot of offensive parenthetical stuff that is irrelevant and shouldn't be stressed — Mike was a mythical producer, never down and so on, which I can not particularly in. You state from that there is no incredible film in *Apocalypse*. So I decided to do it.

The idea of financing the "Apocalypse Now" and other Coppola productions through foreign sales, is a concept that seems to have been used by a number of European producers for quite a long time, but doesn't seem to have taken off very much in the U.S. as a form of financing. Why hasn't it occurred to some other "hot-shot" producers like director like Robert Wise after "Sound of Music", Friedman, Bogdanovich or Mike Nichols, to use the machinery that you have obviously now set up in order to give you total independence?

Because of a principle that might be known as the "non-endorsement" effect. It is that whenever a director or a filmmaker gets to a position where he has the right to do this, the studios make an assumption for him not to do it, that he doesn't. In other words, who have the burden and responsibility of blurring that new territory when they are happy to trust you like a dog — you come here, make your film, they give you everything you want, a million dollars up front, a luxurious pick-up job. There is a principle in

modern capitalist society that if there is an opportunity to change something, that's when the odds, the status quo lifted high. The only reason I am doing it is because I am scared, and because I said I would.

On the other hand, it could work.

Yes, it could work. That's why they make it so attractive for you not to do it, because if I do it and make it work, then Bogdanovich and Fandora will do it and then will be the end of the major American studios.

What are your motives and long term plans as far as your newly-created company structure is concerned? Do you see yourself as operating along the lines that American International went, moving from a small outfit into a large one, in effect, another major?

I don't know. I have been through a lot of trouble in the past for months with my magazine, and what it's necessarily made me feel is why am I looking around? I already have all the money I could ever want. I have the wonderful opportunity to write and make the films that I want to do. Why am I leaving myself open? I think if I am successful in finding people who I can turn things over to, then I can have the pleasure of seeing those men (and women) making things work and yet it seems to be a part of it.

American Graffiti, for example, was a very exciting experience because, although I did not make the film, I helped George both in financing it, and making it. He got into trouble a couple of times and I was able to help out, which was really nice and exciting. I would like to do so with other films. I would like to do it with the next one. I am very proud of my involvement with *Graffiti* and I would like to be proud of this magazine and the radio station we have, but if I am going to have to do it all myself, I am going to run away to Mexico and just live there.

Do you see yourself as a sort of bourgeois mogul, as a Thalberg of the seventies?

No, because Thalberg basically was just an administrator. I am not. I want to make my films, and believe it is possible to have a small company run by competent people.

Exactly what sort of Australian involvement, in whatever sense, is proposed for "Apocalypse Now"?

Basically the only real Australian involvement, as far as the film of the thing is concerned, is as Australia distribution company. We began by selling the distribution rights to *Apocalypse Now* to 21 territories about six months ago. For one of them we received a record amount of money — \$11 million.

One of the participants in this Australian company, Steve Kaye, is returning for the deposit they made they have the right to distribute the film. The film as far as can be made

any number of places, but when Fred Rains and I saw Fred, the art director of *Godfather II*, come to Australia for the *Godfather* opening, the Chinese International Corporation people introduced them to a lot of Australians, like McCallister, etc. As a result they came back about what the prospect of making the film was.

I myself had been very depressed with the bribery and corruption that was heard in line with making *Godfather II* in the Dominican Republic. However, when I arrived in Australia the attitudes were a little different. I don't seem to be naive at all, but I nevertheless expected to find more problems of Australian thinking than goes "We don't know that we want a great big American film in Australia. What is it for us?" So we were caught a little short. After all the first reaction had been so good. Our company has never been really established in the place as we have gone. We only bring in small groups and always employ larger groups of people, rather than just laborers and staff. At any rate it became clear that there would have to be much more than that. So we met with the relevant people to find out what the project was possible. If it wasn't, we could always make it in the Philippines.

What is the outcome, up to this point?

The outcome is that generally everyone has now set their stamp of approval on the project with the exception of Actors' Equity. They have a young lead of Miami (and supervisor who has got a little bit of the anti-bribe business thing. He is quite right I guess, and he is being very tough about it. However, how good back and forth and we think we can come upon some sort of compromise that might be workable.

Specifically, as far as can and even as far as what sort of percentage does this mean?

I think in terms of crew there would be more Australians employed on American films. I think it will be in line with our own, and probably to one. There will be about 10 or 15 Americans — technicians, producers, script and so on. American actors will probably be most or 50 and the rest Australian. It will be like it would be with co-production. The Australian company is a subsidiary, in the sense that when you come into a locality you want to abide by the rules and regulations of that area. Many contributions have to be made, even after the company has gained financing — health, welfare and so on. It tends to be more personal to work hand in hand with an Australian company, even though they are not really the co-producers.

The budget is being needed at over \$18 million, in that context?

That's correct.

With names like Steve McQueen being suggested it seems that in the

wake of "Godfather II" you have, at least for the moment, set your sights fairly squarely on the multi-million dollar production rather than the smaller-scale "Contestation" type production.

Right. I felt this could be a worthwhile film with a very unusual one. It could make money for all our foreign distributors and earn some of the enormous amount of money (or our company) that we could use it as a fund to do everything that we want to do for the next 10 years. So we felt why not?

You said, I think, in an interview in *Film Comment*, that you did "The Godfather" because you were broke and in debt; "The Rain People" and "Conversation" because you wanted money. How do you feel about this as a writer. You also said that you would never do another big film again unless you had some special plot to make. What do you think is the special plot that "Apocalypse Now"?

One is the area of the film itself, domestically what it says, and how it says it, and secondly the fact that it seemed to be the cornerstone on a better future, that this kind of film could make all the things that we want to do in the future possible. Theatricality. I think I am going back to *Movie of Darkness*, especially in the light of the Vietnam war. It will be a real experience to see it as a writer as I see it. This is a really big film and I think we can do it pretty well. It will make \$180 million. It is certainly the most ambitious film I have ever done.

At Cannes this year you did a lot of press and you got in many of the advances. Are those advances so structured that in the event of this, or some subsequent film, not performing well, those sums of money would either not in effect materialize, or will be refunded?

No, those advances are firm advances. *Apocalypse* had it a month already does over \$10 million before it was made. It is already in profit. It can't lose. The only way it can lose is halfway through it something happens and we don't make it. *

COPPOLA FILMOGRAPHY

- 1952 *Summer of '68* — short
- 1953 *Omni On Day* — minor, largely from an unusual source, Coppola wrote
- 1954 *Summer of '68* — short
- 1955 *Summer of '68* — short
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Feminist Critique

Continued from page 209

We need, as the suggests, to distinguish between the materials of film and their reception by an audience, and between that and script phenomena, in social effect.¹ As Patricia Barker pointed out in her article on women audiences (*You Don't Have to Love a Woman*, *Cinema Papers*, December 1993), these relationships are not as simple to work out as they might seem to be. It is a particularly interesting question to ask about precisely these realist films which are accused of inspiring feminism—how did people like *Blue*, *McKee* and *Mrs. Miniver*, *Carol*, *Kismet*, *Diary of a Mad Housewife*, *Wives* about the men in these films? (If the women are not granted wonderful lives, do audiences take the weakness and cruelty of the men for granted as 'normal', or are they brought to question it? Does it matter to them either way?)

There are lots of ways in which feminists use the work done on the sociology of film, but in particular, I would like to know something about the relationship between sexual habits and the representation of fucking on screen. Why is the scene in *Don't Look Now* so unusual, and do people respond to the two women's guilt (*Sweet Maria*, *Last Tango in Paris*), in which women characteristically written with reality after a few hours and grinds, as though it is some kind of ideal solution?

Seriously, feminists need to ask more directly posed questions like what is the difference between pornography and criticism in film, when is portrayal of female sexuality and sexual experience in all its facets—including rape—exploitative titillation and when is it 'serious social critique'? What is the difference between a realistic and critical portrayal of coming sexual conditions and a social preparation of them?

Seriously, we need to find a convincing way of establishing a relationship between film and history. One of the most interesting parts of Shirley Barker's book is the way she studies the effects the Production Code on the characterization of women in U.S. films and the specific way it developed.

Too often feminists have used a simple catch-all approach to explain why film should go one way rather than another. Why were those interesting women in the films of the forties? Because there was a war on. Why are women so maligned in current films? Because there is a backlash against the women's movement. This does not put you very far, and it is partly a function of feminism, through its stress on stereotypes, re-inventing the old-boy-and-woman approach to art. It is a method which has never worked very well for anyone else in the past and I don't see why it will work for us now.

One positive suggestion is that feminists could profitably explore the possibilities offered by statistics—the study of film language. I know this is not a popular suggestion, and there are a lot of good reasons for opposing it. There are some poor ones too—intellectuals, often show their anxiety and are accepted socially by proclaiming that their own statistical analysis of film work doesn't like 'them'. This is very odd, a philosopher would sincerely be pleased (or bemused) that she did not know one end of a career from the other.

But the reasons to be wary can be more justifiable than that. Feminists have learned a great deal about the repressing function of ideology, the ideological function of much so-called 'science' in the past, and the way the language of these sciences can function to simply exclude women etc. in control of things, and give them a proper sense of their inferiority. On the other hand, many women have learned only too well the lesson they were taught much earlier, that women are defined in terms of what men think.

This kind of education most women who read about film used to have with studies of film language would certainly predispose them to

finding it mystifying, oppressive and exclusive. There is the disconcerting experience of happily reading a review written in the conventional idiom, diagnosed as satirical made and then suddenly stumbling across a story 'syntagm' or 'diagram'. This is usually put there to let us know what the reviewer's men reading lately, or as an indicator that he or she would rather have written the whole thing a different way but wasn't quite game.

The word 'syntagma' in these efforts is often used as though it had taken twenty centuries to be between the letters. There is, as with the total facility of writing articles on women and film in such a way that it would take most people years of reflection to understand your first paragraph.

But sometimes barely offers in a way we understand how meaning functions and how it is created. This is an inestimable value. We need to know how language about 'women' work, how they get into our minds, how they stay there and how they can be broken down. In this we have to guard against calls for 'the obvious' and for 'sensitive issues'—because women more than any other group should be aware that even so often is far more powerful agent of men's social control than the obscure discourse of academics. It is obvious, after all, that women are made to have children, and consciousness that the female should be feminine.

Finding out about film language is one thing, making that kind of research more available to other people so they can use it is another. It is probably the most difficult task we face. Professional and political specialists are not obliged to worry about that. We as feminists are. We cannot combat people's rash beliefs about 'femininity' with a tempered single of jargon any more than you can with a fragment, still circle. Finding a weapon in the middle of the feminist world—of film criticism, or of anything else.

What is the point of it all? Of playing with theories and guidelines? Well, let me return to my analogy between feminism as the movement and the French Marquis of the forties. I recently heard a conversation in which a male reader was not only stating the 'intellectual' between 'him' and 'her', the feminist, the language of the feminist, the point of view in Australia, as compared with Italy and France. It did not seem to bother him that both these countries—and U.S.—one might add—have had a long tradition of such 'women' who have been writing and able to make critical sense, even to be rephrased and rephrased.

Men do spread, provided they are kept put up in the first place, and they turn out to be useful (which you won't know unless you are prepared to put them up in the first place). Secondly, it is worth remembering that 'happy' parables of feminism, when it is to write and having some local effect, like as find as cinema write. The 'happy' parables now has a slightly more ring to it. We have to find ways of keeping the debate going, which will also give us long-term payoffs. And finally it is only sensible to find out exactly what you are up against.

Staring through *The Wild Bunch* in the midst of a pack of howling, adolescent males is a university lunchtime screening, is one way of experiencing the movie. In fact the analysis of the film, the problem is that running off and writing an article pointing on Pechenkin is not necessarily the best way to light back any more than punishing the person next to you. Righteous anger is okay. It gets you going, but what we need now is a little cunning, and some unexpected, unexpected, sneaky moves.

Under Western Eyes

Continued from page 210

The true process developing in the film is a tragic one—actual repression, political un-disorder, repression, cultural waste, economic shipwreck, and reckless self-destruction. By transposing the car-crash, originally scripted as the last shot of the film, to the beginning, the producers have subverted that. Unfortunately they also make nonsense of what has been seen for the past hour, and the upbeat conclusion, with its pseudo-political implications, adds more fuel to the individualist self-protectionist discourse in which the Australian writer can pretend to be a revolutionary.

If it gets down to the bare or bare-end of both, and receives its overt expression in the final scene, the sheep. The point part of the dock's antagonism to the shearer is his fact that they will cut his prize name and Foley's direct relation to it is ground that he has actually consumed one.

Not to possess both is

- (i) To enjoy leisure
- (ii) To 'efficiency' (This carries the author's emphasis on being concerned with frequent affairs. On literary letter writing) rather than masculine ones (e.g. long part of a gang). The true but representative of homosexual feeling of the latter is nearly reversed and turned into the man with a genuine attachment to women. Thus a woman (Mrs. Scully), representing the act of writing, is his wife, as stated strongly whether he is 'quite or something'.
- (iii) To be a house from solitary necessity, like Old Girth (Rig Lig)
- (iv) To be too young—the reader still need to prove their husband
- (v) To be too old—Foley (Jack Thompson) by inflicting Old Girth is as alcoholic effectively kills him.

Comparisons with American works like *Hansen* and *affirmation*. Comparatively short in the world of difference between Ford's deep perspective, shadow and space framing, and Hansen's flattened space and lighting style.

This is the question of the new concept. The author's habit of allowing into his king in the air during takes, Hansen's sensitivity to music, and the stylish dressing and step-grinding of *Prisole*, are put at the service of a light which moves between transparency and the thunderstorm.

These three films are the equal of anything coming out of Europe and the U.S. and as an Australian I celebrate them with nationalism. The post-synching of Sunday, which operates as a glue over the backed-out editing, helps us see more than the same thing used as a deliberate confusion. *Excuseless*, Boyd's craftsmanship in *Wax and Phlox*, and the self-indulgent he seems to have built up with assistant cameramen and lighting people is masterful by any standards. *Moorehead's* and *Drysdale's* scripts, and *Moorehead's* script, have an acute awareness of historical planning. *Prisole* was a genuine author director and has already developed the kind of formal language for which *Demokles* is justly celebrated.

In all of them we are amongst an Australian national consciousness that it is at last able to see the colors our pastures came to terms with early in the twentieth century. This consciousness looks sincerely behind itself into a mirror in which Europe is reflected. From this mirror it takes, where it is able to style, but the mirror takes results, in its content and inner structure, draws its special power from the new language it creates—a language based on a series of assumptions as different from the European as are the languages of the Aborigines.

FOOTNOTES

1. David Walker, *Women and the Cinema in the New Film* (London: BFI, 1978), p. 10.
2. David Walker, *Women and the Cinema in the New Film* (London: BFI, 1978), p. 10.
3. David Walker, *Women and the Cinema in the New Film* (London: BFI, 1978), p. 10.
4. David Walker, *Women and the Cinema in the New Film* (London: BFI, 1978), p. 10.
5. David Walker, *Women and the Cinema in the New Film* (London: BFI, 1978), p. 10.
6. David Walker, *Women and the Cinema in the New Film* (London: BFI, 1978), p. 10.
7. David Walker, *Women and the Cinema in the New Film* (London: BFI, 1978), p. 10.
8. David Walker, *Women and the Cinema in the New Film* (London: BFI, 1978), p. 10.
9. David Walker, *Women and the Cinema in the New Film* (London: BFI, 1978), p. 10.
10. David Walker, *Women and the Cinema in the New Film* (London: BFI, 1978), p. 10.

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